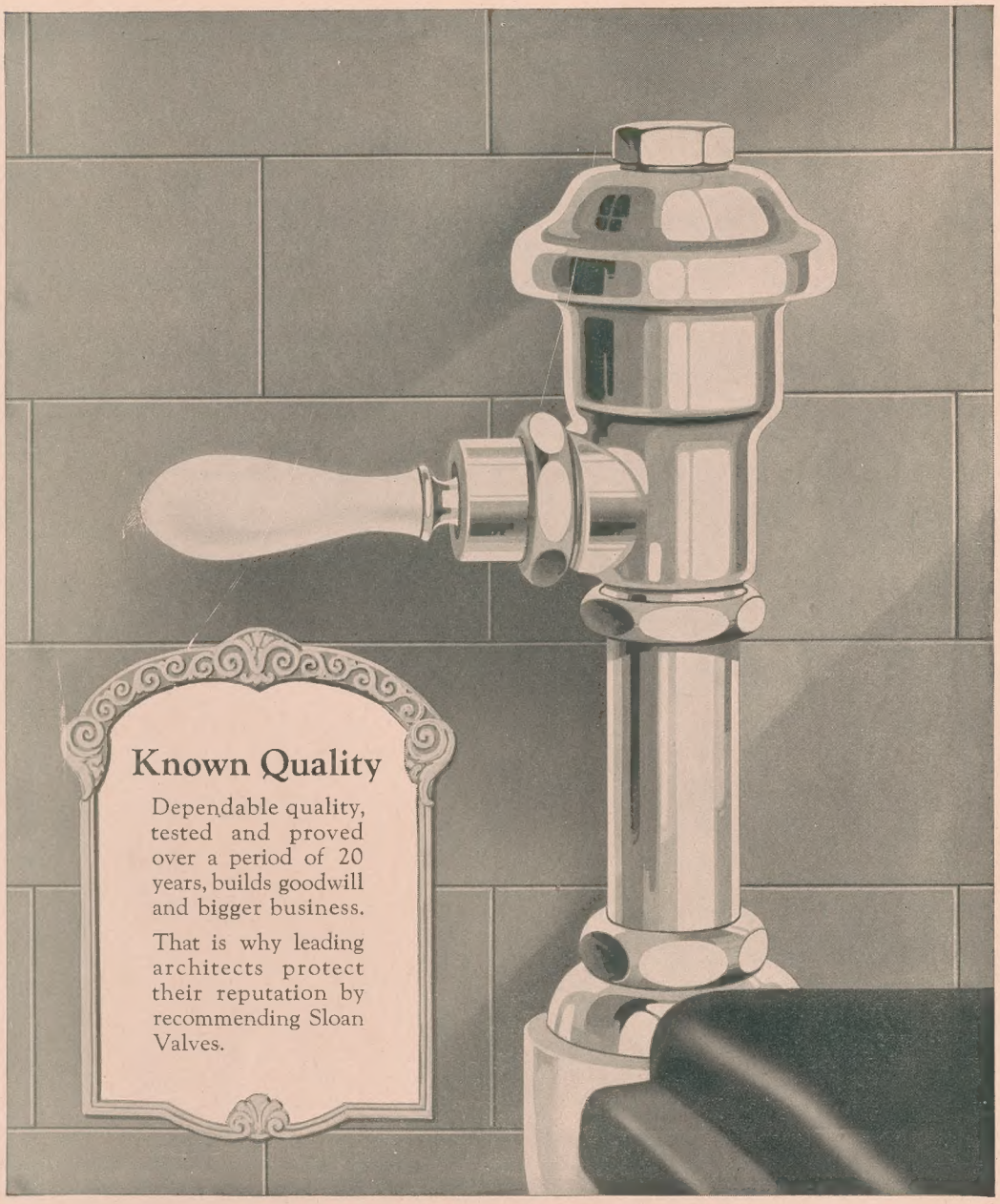
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VOLUME XXXI · SAN FRANCISCO AND LOS ANGELES · JANUARY · 1927 · NUMBER ONE

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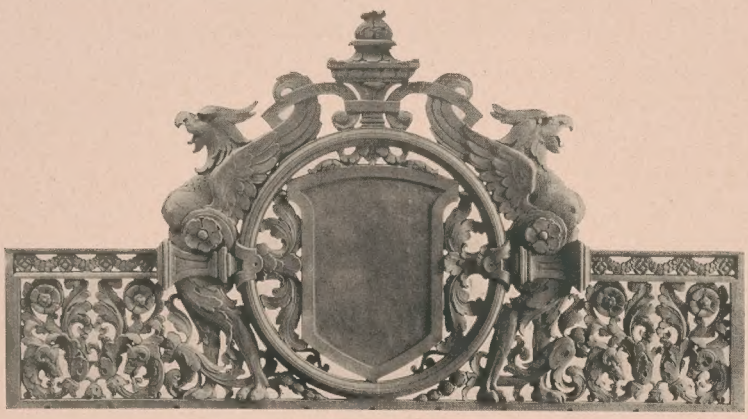
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ARCHITECTURE IN HAWAII

[BY LORAINE E. KUCK]

ARCHITECTS of Honolulu face a group of conditions, unique in the world today, both in their interest and possibilities. These conditions are hinted at in the various names by which Hawaii is described, the "Paradise," the "Crossroads" and the "Melting Pot" of the Pacific. The way in which the island architects are beginning to meet these conditions gives promise of forming one of the most fascinating chapters in the development of American architecture.

For it will be American, although not of the American continent. Hawaii is as American in its institutions and culture as it is in its politics —an American territory, as integral a part of the United States as, say, Catalina. But while Hawaii's architecture will express America, it will be an Americanism compounded not only of the racial elements of Europe and Africa but of Asia and Polynesia as well. The polyglot population of the islands forms a background that is all-pervading in its influence, and not to be evaded in the final expression. This, together with the climatic and physical characteristics of the islands, make up the unique conditions which have produced already a number of interesting buildings in answer to their challenge.

In order to understand the work that is being done by some of the architects of Honolulu, it is necessary to know something of the conditions there. While white civilization in Hawaii is over a hundred years old, and in this time some pretentious buildings have been constructed, it is only within the last five years or so that much active attention has been paid to the development of a new type of architecture that shall be an expression of Hawaiian conditions.

The first of these, to begin with, are those bits of land, known as the Hawaiian Archipelago, which are actually South Sea islands, although "bit" is rather a misleading term for an area covering over 7321 square miles. As South Sea islands located inside—but only just inside—the tropic zone, the climate is a combination of hot direct sun and cooling trade winds. Together these make for an unvarying balminess, night and day, winter and summer. Protection must be had from the sun and the frequent drifts of mist-like rain, but the trade winds must be allowed to sweep through without restriction.

These two needs have brought into existence the "lanai" or deep porch or open porch-like room, which is, perhaps, the most invariable feature of Hawaiian planning. The lanai, with its roof and no walls, is the exact antithesis of the patio, with its walls and no roof, which is so successfully used in California, where the sun's warmth is usually grateful, and the winds are often chill. The lanai provides a deeply shaded area through which the winds can sweep at all times.

Interesting examples of the lanai, as incorporated into several different styles of architecture, are shown in the accompanying pictures, the work of Hart Wood, an architect of Honolulu who has found much interest in studying the development of a distinctive Hawaiian architecture.

In addition to being a climatic paradise, Hawaii is also the "Crossroads of the Pacific," the halfway house or stepping-stone between the Orient and the Occident, and influenced by both sides. From the standpoint of population, persons of Oriental race far outnumber those of the West, but up to this time the influence of the Orient in architecture has been very slight. This is because that part of the population made up of plantation laborers imported from China, Japan, Korea and the Philippines is of the coolie class, and their children, "American citizens of Oriental ancestry," are as yet so occupied in adopting everything new and American and, like youth the world over, condemning and discarding all that is old, that, with few exceptions, the Orient is little felt in architecture. But there can be no question that as time goes on, and an appreciation of the art of the Orient becomes more widespread, it will be felt distinctly and become an inherent part of the architectural concept of Hawaii.

An interesting example pointing the way to this is the residence of Mrs. C. M. Cooke, designed by Hart Wood in the Chinese manner, and planned to house congruously part of the large

collection of Chinese art belonging to the owner. Like certain of the houses of China, the general conformation of the house resembles to a surprising extent the buildings found around the Mediterranean. In its details, however, the house is entirely Chinese. The roof is of tile, especially made in accurate imitation of the sun-baked black mud tiles of China, and the dip in the roofline is characteristic. The design used in the railings and in the half-timbered effect of the overhanging balcony is entirely Chinese, and the pillars supporting the lanai are of teak in the Chinese form. Another characteristic feature is the stucco grills, in which typically Chinese geometric patterns are used.

The use of native materials, especially weathered lava rock, has been particularly successful in Hart Wood's hands. This stone has an interesting texture, and occurs in rich colors of brown, varying from grayish to red. Much of it is covered with an ancient growth of gray-green lichen which is carefully preserved when the stones are put in place. The Christian Science church in Honolulu, and the parish house and memorial library in Lihue, Kauai, are examples of the use of this stone.

EXCERPT FROM ANNUAL REPORT OF THE SECRETARY OF COMMERCE

CONSTRUCTION volume during the past fiscal year surpassed the former high record made during the preceding 12 months. The number of square feet of floor space and the value involved in the new contracts let were each close to one-fourth greater than the year before. The actual volume of construction work carried out increased by smaller proportions, showing that the industry had a larger volume of unfinished work on hand than the year before.

Notwithstanding this immense building program, building costs remained relatively stable. Both the construction industry and the owners of buildings have cooperated in the movement, to which the efforts of this department have materially contributed, for keeping building activity more even throughout the year. This movement has reduced operating expenses and afforded more stable employment to building-trades workers.

Construction activity was well distributed throughout the different regions of the country. The leading class of building construction continues to be residential.

We are not merely keeping pace with the needs of expanding population but meeting the demand for better housing which comes with the general advance in living standards. The past fiscal year, however, witnessed a very considerable increase in contracts for new industrial and business buildings and for public works and utilities. There was little to suggest extravagant additions to industrial plants, which characterized the boom of 1920, the new buildings representing rather a steady growth of production and trade and the meeting of needs for more efficient, comfortable and attractive factories, stores and office buildings.

The heavy and increasing expenditures for construction during the past five years have been an essential factor in maintaining and augmenting the activity of many of our most important industries, including not only production of building materials but also various other types of manufacturing, metal mining and railway transportation. There is indeed a close and mutual interaction between construction and other industries. The prosperity of the latter makes possible the savings which go into construction, while construction activity helps keep other branches of industry prosperous.

An increasing proportion of the housing construction during the last two or three years has been of the less expensive types needed to relieve the shortage which arose during the war, and to supply the demands of workers whose advancing earnings enable them to afford better quarters than ever before. Improvement in the methods of financing dwellings is still needed, especially for families of the lower income groups. In particular it is desirable that interest rates and other charges on second mortgages should be placed on a more reasonable basis.

The application of electrical power to home use has received enormous expansion. The number of homes served has increased in six years from 5,700,000 to over 15,000,000. The number of farms served is expanding rapidly, and in some States, such as California, farm electrification far exceeds that in any other locality in the world. Owing to the economies brought about through central generation and interconnection and through the advances in electrical science the average price of power throughout the country is now somewhat less than before the war, it being one of the few commodities to be delivered on less than a pre-war basis.

* * *

SAFETY IN BUILDING CONSTRUCTION

For several years a sectional committee has been at work under the auspices of the American Engineering Standards Committee, and under the official leadership of the National Safety Council, on a national safety code for construction work.

That part of the code dealing with construction of buildings will be completed first, leaving general engineering construction work, such as dams, tunnels, bridges, etc., for later consideration. When completed, the first report of the sectional committee will be submitted to the American Engineering Standards Committee for approval as "Recommended Safe Practice."

The sectional committee will be enlarged so as to make it more thoroughly representative of the industry as the latter is at present organized. For example, the number of representatives of the Associated General Contractors, whose relation to this work is very important, will be increased to four. In all, fourteen national organizations, and the industrial commissions of California, Illinois, New Jersey, New York, Ohio and Wisconsin will be officially represented. All of the cooperating bodies are being requested to review their representation and make such changes as they may desire.

A principal consideration in making these modifications in the work was the large number of serious accidents which are occurring in the industry, and the rapid increase in the number of accidents in some jurisdictions. For example, in Pennsylvania in the first three months of 1926 there were 25 per cent more construction accidents than in the corresponding period of 1925, in which the number was 18 per cent greater than in 1924; and casualty insurance rates have mounted very high, the rate in New York State for iron and steel erection being over $27 per $100 of payroll.



RESIDENCE OF MRS. C. M. COOKE, HONOLULU, T. H. HART WOOD, ARCHITECT





ABOVE—FORECOURT, RESIDENCE OF MRS. C. M. COOKE, HONOLULU, T. H.
BELOW—COURTYARD LANAI, RESIDENCE OF MRS. C. M. COOKE, HONOLULU, T. H.
HART WOOD, ARCHITECT



RESIDENCE OF DR. JAS. A. MORGAN, HONOLULU, T. H. HART WOOD, ARCHITECT



RESIDENCE OF DR. JAS. A. MORGAN, HONOLULU, T. H. HART WOOD, ARCHITECT





ABOVE—ENTRANCE GATES, RESIDENCE OF DR. JAS. A. MORGAN, HONOLULU, T. H.
BELOW—LIVING ROOM, RESIDENCE OF DR. JAS. A. MORGAN, HONOLULU, T. H.
HART WOOD, ARCHITECT





(LEFT) DETAIL; (RIGHT) FRONT ENTRANCE; RESIDENCE OF DR. JAS. A. MORGAN, HONOLULU, T. H. HART WOOD, ARCHITECT



RESIDENCE OF FRANCIS I. BROWN, HONOLULU, T. H. HART WOOD, ARCHITECT





FIRST CHURCH OF CHRIST SCIENTIST, HONOLULU, T. H.
HART WOOD, ARCHITECT





ABOVE —ALBERT SPENCER WILCOX MEMORIAL LIBRARY; BELOW—PARISH HOUSE, LIHUE, KAUAI, T. H.
HART WOOD, ARCHITECT



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In this apartment house, reception hall, walls and ceiling were canvased and elaborately decorated with typical design and color. Later in this series close-up views will be given showing detail of treatment. Park Lane Apartments, San Francisco; Eugene N. Fritz, Jr., Owner and Manager. A. Quandt & Sons, Painters and Decorators. [Since 1885] 374 Guerrero Street, San Francisco.

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ANOTHER CALIFORNIA TRADITION PRESERVED

[BY HARRIS ALLEN, A. I. A.]

THE Hotel Mark Hopkins is the most recent addition to the ranks of San Francisco's hostelries, famous for their atmosphere of hospitality and gayety. Its name is happy, indeed, carrying on associations which are intimately woven with the history of San Francisco. On its site, the impending crest of "Nob Hill," there stood for many years the gabled, pinnacled mansion of Mark Hopkins, 49'er, miner, business man, railroad builder, philanthropist. It was "the talk of the town" for its elegance in marble and wood, in color and carving. Its towers pierced the skyline; its massive stone foundations loomed high over the serried waves of turbulent life that surged through the streets just below. Most of its furnishings, much of its structural material, came "around the Horn," brought by the power of wind and sail.

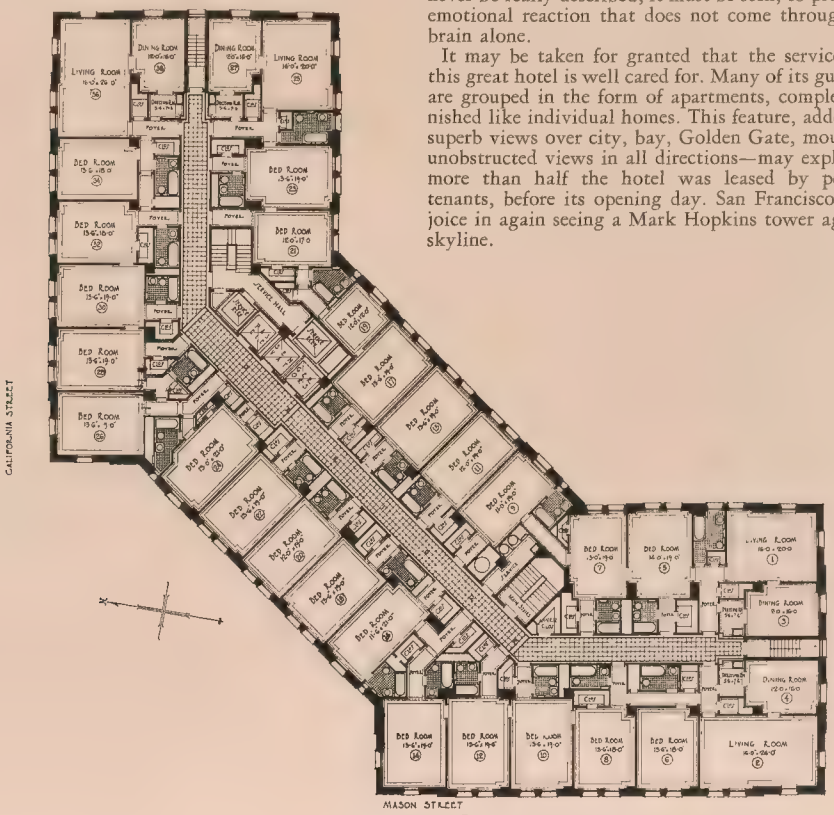
The princely hospitality of the private home was followed, after the passing of the Hopkins, by constant and joyous public festivities. Presented to the University of California, it became in the daytime a school of art, and at night was used for concerts, lectures, social affairs—culminating in the annual Mardigras Charity Ball, the climax of social and sartorial celebration. Even after the fire had destroyed the superstructure, the hastily built, barn-like makeshift continued this civic service for many years.

And now has arisen this fine permanent monument to the memory of one of San Francisco's most cherished traditions. It towers picturesquely over the city, nineteen stories of steel and concrete and brick and terra cotta, 563 feet above sea level. In color a creamy gray (almost a mauve) up to the steep tower roof of jade-green tile, its treatment is a logical modern development of the well-studied plan. The exterior details are modeled in the spirit of the Spanish Renaissance—with more than a touch of French influence. What matters is that the mass is splendidly proportioned and the ornament is rich and well executed—and concentrated to accent important features of the composition.

The public interiors are sumptuous, of course. They are much more. There is excellent structural detail, ornamented with a wealth of color, glowing, opulent, but never crude or clashing. It is obvious that one influence is responsible for the general color scheme, which is unquestionably a brilliant success, and marks the hotel with an outstanding individuality. This by no means detracts from the credit due those excellent artists, Frank Van Sloun, Maynard Dixon, Edgar Walter, Ray Boynton. Here is a harmony like the ensemble of a symphony orchestra. And equally necessary was the guiding hand of the conductor.

Such illustrations as are given herewith tell their story as well as can be done in monotone. Color can never be really described; it must be seen, to produce the emotional reaction that does not come through ear or brain alone.

It may be taken for granted that the service side of this great hotel is well cared for. Many of its guestrooms are grouped in the form of apartments, completely furnished like individual homes. This feature, added to the superb views over city, bay, Golden Gate, mountains—unobstructed views in all directions—may explain why more than half the hotel was leased by permanent tenants, before its opening day. San Francisco may rejoice in again seeing a Mark Hopkins tower against its skyline.



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HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin



DETAIL OF PARAPET, 15TH FLOOR, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin



DETAIL OF TOWER, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin



DETAIL, 15TH FLOOR, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabri[illegible]



(LEFT) MAIN ENTRANCE FROM LOBBY; (RIGHT) MAIN ENTRANCE; HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF. WEEKS & DAY, ARCHITECTS

Photos by Gabriel Moulin



FOUNTAIN LOUNGE TO LOBBY, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin



LOBBY TO FOUNTAIN LOUNGE, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin



PEACOCK COURT TO FOUNTAIN LOUNGE, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin





ABOVE—ROOM OF THE DONS; BELOW—PEACOCK COURT; HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photos by Gabriel Moulin



Hand Carved and Paneled Screen in Peacock Court, Hotel Mark Hopkins, San Francisco
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ROOM OF THE DONS, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

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SPANISH GRILLE ROOM, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

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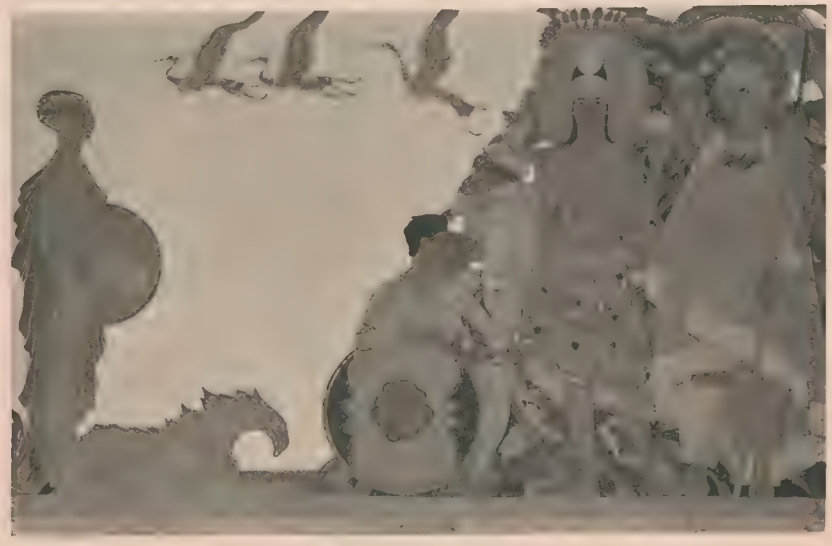
SPANISH GRILLE ROOM, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin



MURALS IN ROOM OF THE DONS; THE WORK OF MAYNARD DIXON AND FRANK VAN SLOUN
HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photos by Gabriel Moulin





MURALS IN ROOM OF THE DONS; THE WORK OF MAYNARD DIXON AND FRANK VAN SLOUN
HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photos by Gabriel Moulin





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HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photos by Gabriel Moulin

A HOUSE BUILT WITH TWO HANDS

[BY ZOE A. BATTU]

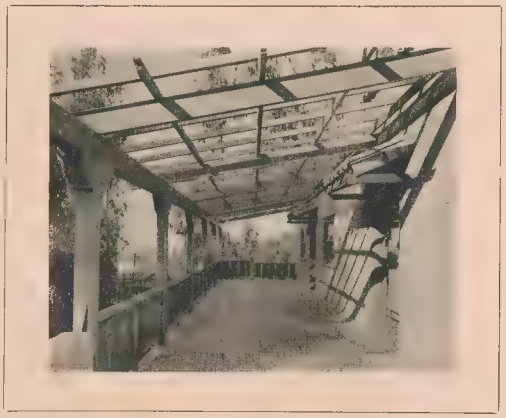
THERE has been much written about the joys of reclaiming old houses; of taking long-neglected dwellings with sagging floors, woodwork of concealed beauty, forlorn fireplaces and ancient beams and, by dint of much labor and ingenuity, transforming them into spots of glorified quaintness. From all accounts, this reclamation business is one of rich rewards. There is a glamour about it, comparable to the seeking of adventure in remote lands and among strange people.

If the reformation of an old house is such a fine achievement; if the results are so satisfying, surely there must be infinite satisfaction in the entire building of a home by one man. On this point, one may safely take the word of Carl F. Biedenbach, who with his own hands built every inch of his home at 2626 Claremont avenue, just back of the Claremont Hotel, Berkeley. And this house is no 2x4 affair, for it has nine good-sized rooms and took Biedenbach two years to complete by working on it in his spare time and in the evenings, but he is quick to add that the two years were well spent. The only work in this one-man home for which outside labor was called in was the electrical wiring, and this was necessary in order to have the job approved by the city building inspectors. Everything else—excavating, foundations, stucco work, plastering plumbing, woodwork, flooring and painting were done by the lone builder.

Unlike most such work undertaken by amateur architects and builders, this home is not a makeshift, in which all the principles of sound artistry are disregarded to obtain effects. The site is an ideal one—a level space high up on the hillside, and is further beautified by rock formations, tall slender eucalyptus and several fine old oaks. The house has been carefully planned in relation to its setting and the general architectural spirit and treatment follows the Spanish. The continuity of its masses is well conceived and unity and balance generally maintained.

An examination reveals a total lack of waste space and fine execution of details. In the living-room there are two points of central interest—the fireplace and the stairway. leading up to the level of the two bedrooms. The fireplace is massive in its proportions and is built of huge stones brought from far back in the Berkeley and Richmond hills. The color and texture treatment of the living-room, dining-room and library walls are also interesting. The





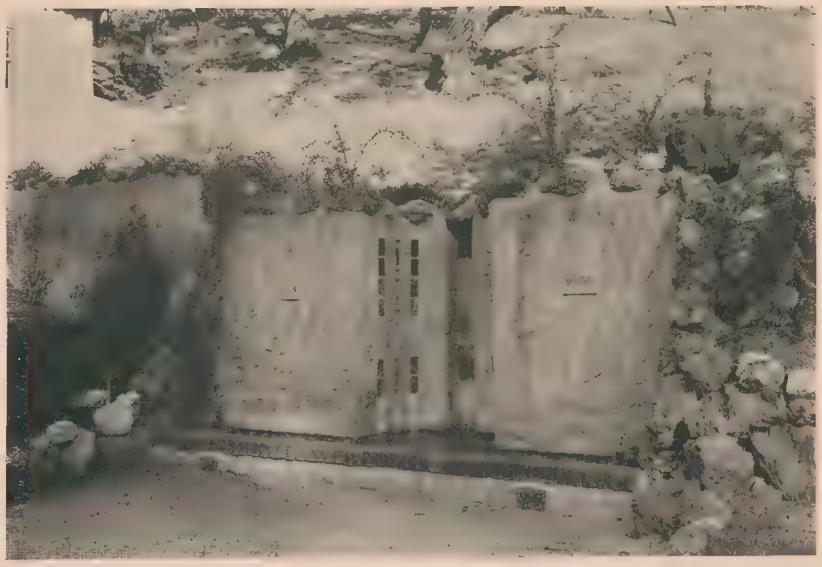
texture is rough and the color a greenish gold. All doorways are arched and the doors are made of slightly rough and weathered timbers. The floors, too, catch one's eye. They seem to be one continuous piece of dull and lustrous brown satin. This effect was obtained by fitting and nailing each piece of hardwood separately, rather than taking a dozen boards and putting them into place at one operation.

On the basement level is garage space for several cars, a billiard and card room and one other large room, which can be used for a bedroom or servant's room. There is a second fireplace in the billiard room. Biedenbach built and finished these basement rooms as living quarters before proceeding with the rest of the house, and occupied them while doing the remainder of the work.

In its appointments for convenience and comfort, this one-man home is notably satisfactory. The two bathrooms are beautifully tiled in colored tile and equipped with enclosed showers. Every room has an electrical heater and there is a central furnace as well and an automatic water heater. The kitchen has every conceivable built-in convenience and is wired for an electric range. There is an ample supply of baseboard outlets, throughout the house.

No description of this home would be entirely complete without taking note of its surrounding gardens and landscaping. In this work Biedenbach is, of course, in his natural and professional element. Immediately adjacent to the house, and really a part of it, is the fountain and fish pond. This niche is wired and fitted with lights and at night is made further effective with concealed illumination. The site itself—sloping hills, rocks and trees—was rich in landscaping possibilities. None of its natural features has been disturbed, mutilated or removed. The trees tower; the rocks stand about on the hillsides, as a background of rugged and virile beauty—things that are perhaps a trifle detached from mere houses built by man—things to look upon and wonder about. Around the house have been planted smaller trees, shrubs and vines, but they are of the variety whose maturity and blooming will be in harmony with the larger backgrounds. They will always fit into the composite picture, and in their smaller size and closer intimacy with the house and its walls, will lend it the soft grace of growing things, and ultimately complete the link that will make the home, the hills, the rocks and tall trees a perfect one.





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·EDITORIAL·

Progressive Plans

TWO associations of architects have been formed in California with very excellent motives. The Architects' League of Hollywood and the Society of Architects of Alameda County are groups of professional men joined together for the purpose of securing better architecture for their communities through educational publicity, informing the public as to what constitutes good and bad architecture, construction, design and architectural service.

That this will be an essentially valuable contribution to the welfare of these communities need not be argued. That there is still a vast general ignorance on these subjects can not be denied. Fortunately, an ever-increasing quantity of buildings of good design and construction is being produced; and perhaps the most important part of this campaign will be to prove to the public that the cost of good work is little or no greater in the beginning, and vastly more economical in the long run. It can, indeed, be proved in countless instances that some are paying more for poor work than others for good.

The whole community suffers for poor architecture; in financial no less than in aesthetic values.

* * *

City Planning

IN common with all large and steadily growing cities, San Francisco needs a competent City Planning Commission. It is perhaps the only city of its size in this country which has not taken up this matter in a definite way.

However, the Commonwealth Club—always devoted to community service—has started a definite and active movement to put on the ballot, after a period of time sufficient to determine the form most satisfactory to all interests involved, a charter amendment creating such a commission, with sufficient authority and funds to make it an efficient body.

There is no intention to take authority from the supervisors or from the various Departments, which are functioning well in their separate capacities; but there must be a coordinating body which can employ technical experts, and whose recommendations can be overruled only by a large majority vote of the supervisors—two-thirds or more.

The objection to present conditions, which is most generally expressed by representatives of the many neighborhood associations, is the lack of finality in decisions. Without any comprehensive plan for city development, decisions are switched back and forth according to the strongest—or latest—appeal from some citizen or group of citizens. This has resulted in a haphazard and illogical treatment of such subjects as zoning, building-height regulations, classification of residential buildings, schools, parks and playgrounds, traffic density, travel arteries, population density, etc.

This naturally suggests the even broader subject, which is being studied by an able and well-financed private committee, a Regional Plan of the entire San Francisco Bay Region, to coordinate and unify the great interests of this metropolitan area.

* * *

An Annual Review

THE development of the Pacific Coast, from an architectural standpoint, has reached such great and unprecedented volume of late years that it is well-nigh impossible to gauge its character in any comprehensive way.

The pages of the "Pacific Coast Architect" show, from month to month, some of the different phases of the current advance. But to summarize this work briefly, to endeavor to give a "bird's-eye view" of the highlights of architecture during the past year, we shall reprint in our February issue (in addition to the usual amount of new material) examples of distinguished buildings of various types, with brief articles by eminent architects on the trend of design in their special lines of practice.

Such an Annual Review Number may well become a yearly record of the architectural advance of the Pacific Coast.

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MONTHLY BULLETIN

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NEXT MEETING

The next regular meeting of the San Francisco Chapter, The American Institute of Architects, will be held in the rooms of the San Francisco Architectural Club, 523 Pine street, on Tuesday, January 18, 1927, at 6:30 p.m. Dinner will be served at 75 cents per plate.

* * *

In place of the regular December meeting, the members of the San Francisco Chapter were the invited guests of the Society of Architects of Alameda County at a dinner given at the Athens Athletic Club in Oakland, on Monday, December 20.

President John J. Donovan of the Alameda County Society acted as Chairman of the evening, entertaining those present with his own wit and humor, as well as the presentation of a most enjoyable program, in which the Alameda County Society showed talent in the art of music, as well as some most mystifying examples of the black art of magic. Short addresses were made by Mr. John Galen Howard and Mr. Walter J. Mathews, who, with Mr. Bernard Maybeck, have been elected honorary members of that society. Mr. John Reid, Jr., Mr. Harris Allen, Mr. Frizelle, Mr. Chester Miller and Mr. W. C. Hays spoke in serious or humorous vein, as the spirit moved them. The singing of the quartette, Will Corlett's artistic renditions on the flute to Mr. Frizelle's accompaniment, and the wonderful card tricks of Mr. Bell, Mr. Howard and Mr. Mathews were greatly enjoyed by all those present.

The refreshments, the dinner and the program were delightful, and the spirit of good fellowship within the profession were exemplified and strengthened by this meeting.

The San Francisco Chapter wishes to express its thanks and appreciation to the Society of Architects of Alameda County for their courtesy and hospitality, as well as their most exemplary energy in bringing about this enjoyable social evening.

ALBERT J. EVERS, *Secretary*.

DICKEY BRICK INTERESTS CONSOLIDATE

The new year's most important amalgamation thus far has been the acquisition of two of Northern California's largest manufacturers of burned clay products on January 1, by the W. S. Dickey Clay Manufacturing Company of Kansas City, Mo., world's largest manufacturer of burned clay products. The local plants which have been added to the W. S. Dickey Clay Manufacturing Company chain of eighteen plants, now operating in the U. S., are the California Brick Company, with plant at Niles, and the Livermore Fire Brick Works, Inc., with plant at Livermore.

The W. S. Dickey Clay Manufacturing Company market their products in thirty-one States, the Hawaiian Islands and Mexico. The company, which started in 1885 with a single four-kiln unit of about 10,000 tons' capacity, now has an annual production capacity of over 500,000 tons, the equivalent of more than 33,000 carloads, and a net physical worth of over $12,000,000.

Although the Middle Western and Southern plants are devoted mainly to the manufacture of vitrified sewer pipe and culverts, they turn out a large annual production of segment sewer blocks, hollow building tile, wall coping, silo blocks, fire brick and flue linings. The California plants, now known as the W. S. Dickey Clay Manufacturing Company, Pacific Coast Branch, will continue to specialize in the production of Dickey Mastertile, partition tile, face brick, fire brick, paving blocks and the kindred products for which they are so widely known.

There will be no change in the policy or personnel and management that have heretofore conducted the local plants. Mr. N. A. Dickey will continue in executive charge of the plants as manager.

DU PONT COMPANY FORMS RESEARCH DIVISION

In recognition of the public service rendered by master painters in their respective communities and to assist them in their contribution to the preservation of property, E. I. du Pont de Nemours and Company announces the formation of a new division to make available the latest developments in the evolution of finishing products. It will be known as the Architectural Division with Frank T. Stocker as manager and will operate under the Paint and Varnish Division in Philadelphia.

One of the important functions of this new unit will be to co-operate with Master Painters and Architects in the development of their work, and to offer the results of research and experimental work wherever this information will be of practical value. The whole plan, of course, is one of co-operation in keeping with the Company's policy, to recognize these two important groups as factors in the Paint and Varnish industry.

The development of the newer type of finishes will render this type of service particularly valuable, so that both groups will be consistently informed of all the latest Paint and Varnish developments and their application to industry.

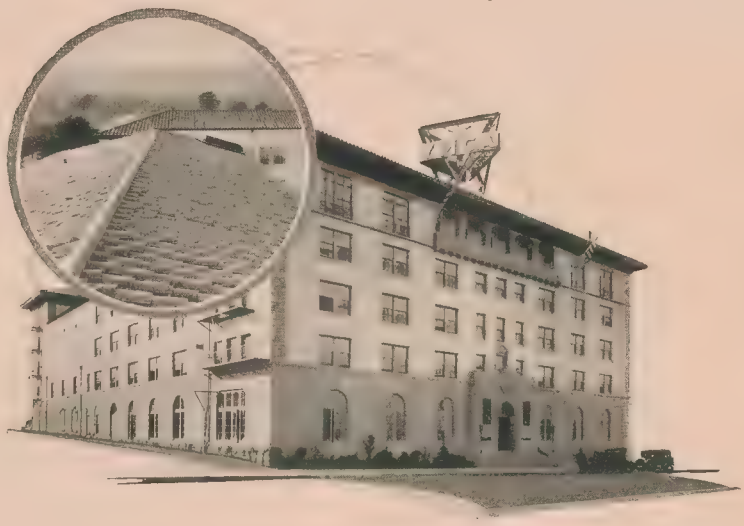
For information regarding the working details of this plan, as well as information on any finishing problem, may be directed to the Architectural Division, 3500 Grays Ferry Road, Philadelphia, Pa.

* * *

The National Terra Cotta Society, New York, announces the publication of a new book devoted entirely to the illustration of early Italian work, entitled "Terra Cotta of the Italian Renaissance." Copies are $3.00.

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PERSONAL GLIMPSES

[*Sketch from life in this issue by Ramm*]



LEONARD A. SCHULZE

OF late years, many a large and stately building has been erected, in widely varying locations stretching from the Atlantic to the Pacific, designed by the office of Schulze and Weaver. A natural curiosity is pardonable as to the source of this prolific and comparatively sudden activity of practice. Or, in the language of the amazed observer, "How do they get that way?"

Mr. Schulze is still a young man, but he has had a rich and varied experience. Born in New York, he graduated from the City College of New York about 1894, and started in the office of Trowbridge and Livingston. During this period he was studying in the Masqueray Atelier of the Beaux Arts Society. It is interesting to note that Mr. Schulze was responsible for much of the beautiful detail of the Palace Hotel, San Francisco, while with Trowbridge and Livingston.

Proceeding to the office of Warren and Wetmore, he spent about twenty years there, during which he acquired an invaluable training in that very complicated type of architectural work, the planning of metropolitan hotels. What the firm of Schulze and Weaver (formed about 1919) has accomplished in this line demonstrates their ability; merely touching the high spots, such hotels as the Biltmore of Coral Gables, Los Angeles, Havana and Atlanta; the Park Lane and Netherlands of New York; the new Breakers of Palm Beach—all are examples of the last word in caravansary elegance, comfort, efficiency. Incidentally, various large office buildings stand to their credit in New York, San Francisco, Los Angeles.

Such an output in so short a time shows plainly that the Hobby of Mr. Schulze can be nothing other than Work, of the most concentrated and productive sort, although he is not above a friendly game of golf or bridge at (very) odd moments. His is a truly American record.

* * *

IN THE PROFESSION

Hewitt-Miller-Shirey, Architects and Engineers, announce the opening of new offices in the Petroleum Securities Building, Los Angeles.

* * *

Everett H. Merrill and John C. Rahn, Architects and Engineers, announce the consolidation of their interests under the firm name of Merrill & Rahn, and the removal of their offices to the Financial Center Building, Los Angeles.

* * *

Architects Masten and Hurd have removed their offices to the Shreve Building, San Francisco.

* * *

Jas. T. Narbett, Architect, is now located at 337 Tenth street, Richmond.

* * *

The recently chartered Hawaii Chapter, A. I. A., is holding meetings regularly. Several members formerly of the Northern California Chapter, have been transferred to this chapter.

* * *

PAN-AMERICAN CONGRESS

The third Pan-American Congress of Architects will be held in Buenos Aires, from the 1st to the 10th of July, 1927. This Congress will continue the magnificent work done at the two preceding Congresses held at Montevideo in 1920, and Santiago de Chile in 1923.

At the same time with the Congress, the Third Pan-American Exposition of Architecture will take place, and judging by the enthusiastic spirit shown by the architects of the countries invited, it is logical to expect the most conspicuous attendance. Both the Congress and the Exposition have the auspices of the Argentine Government and the Executive Committee has already taken the necessary steps to have the official invitations sent out as soon as possible to all the nations of America.

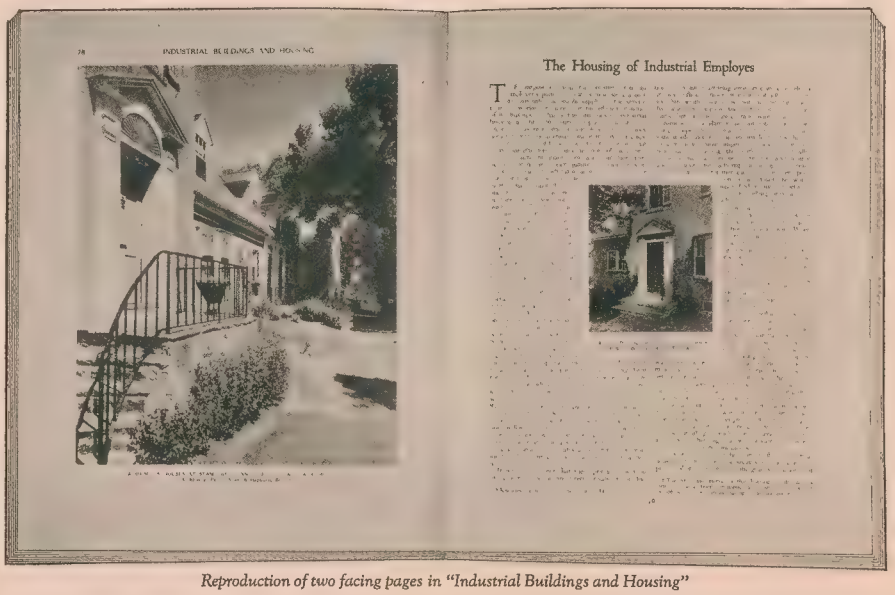
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ZAPON COMPANY ENLARGES BRANCHES

The Los Angeles office of the Zapon Company of California is now under the management of Mr. J. S. Cameron. New and larger offices and warehouse have been secured at 1317 South Olive street, Los Angeles. With increased stock and the installation of a service department and laboratory, this office of the company is enabled to render real service in assisting architects in working out finishing problems.

The San Francisco office is under the management of Mr. E. E. Hensley, and is carrying an increased quantity and variety of colors and materials.

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IN this new book "Industrial Buildings and Housing" there is a fund of information for the architect. The planning and construction of the modern manufacturer's monument—his factory—is treated in detail. Examples are shown of architectural beauty that enhance the value of the investment and add to the appearance of the community.

Suggestions are given for interior arrangement including restaurants and rest rooms. Several chapters are devoted to the establishment of employes' communities. The work is profusely illustrated with examples of fine factory buildings and typical homes for workmen. This book sent postpaid for two dollars.

* * * *

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INTERIOR DECORATING

THE RELATIONSHIP OF THE ARCHITECT AND DECORATOR

[BY ZOE A. BATTU]

Editor's Note: In so far as we know, there is no architectural magazine published in the West that is regularly devoting any part of its pages to the decorative treatment of the home and commercial building. Since we believe that in the West the time and place are particularly opportune for such a monthly department in an architectural magazine, we are starting one with this issue of the PACIFIC COAST ARCHITECT.

It is our aim to make this department practical—a medium through which both the architect and decorator can speak, raise issues and ask each other questions, as a means of creating a sympathetic working basis between themselves. We will therefore, at any time, welcome criticism, comments, suggestions on this article or subsequent ones; while ideas as to subjects you would like to have discussed will be more than welcome. May we not have your comments and criticism, favorable or unfavorable, caustic or kindly?

THE architect and the decorator! Here are two men who, by the peculiar nature of their work have always been vital forces in the creation of the order and balance of conditions called civilization. The one takes things—stones or what you will—of certain size and shape, definite, sharp, quite material in themselves, and builds cities, churches, monuments, buildings, homes. In the building that which is essentially material acquires the fluid something that carries man's thought into abstract spaces; fills him with new desires and unshaped dreams. In the effort of realizing the desires—of giving form and shape to the dreams—he lifts himself to a finer consciousness mentally and physically. Thus the architect serves in the process of civilization.

The decorator follows the architect. He has, as a background for his labors, four bare walls. They may be architecturally perfect, but unadorned they are impersonal and removed from the individual—something that may move him emotionally, but that he cannot lay his hand upon. There is a cycle to be completed, a gap to be bridged, in order that the occupants of a home may have an intimate relationship with its masses and spaces.

To establish a bond between a man and the four walls of his home is the decorator's function. He must give the individual things upon which he can lay his hands—books, pictures, chairs, vases, familiar objects that fuse the impersonal with the personal. The decorator, who works always in this spirit of creating a kinship between the home owner, his home and its decorative treatment, invariably succeeds in producing something more than an artistically good interior. He creates a place wherein people can live. He gives them a world of their own, peculiarly apart, but in which they can find much that brings them into a closer relationship with themselves and the entire outside world. More than that, no artist can hope to do.



This is a room sketch by Lionel H. Pries, Architect, made to show the approximate placing of decorative units with the architectural background.



Another view of the same room

Thus it may be seen that the bond between the architect and the decorator is a very close one. It may be likened to the relation between a singer and accompanist. If either one plunges on without subtly connecting his part to that of the other, if either one tries to unduly dominate, the result is not music but confusion. Both may be fine and capable artists, but a joint recital must be a joint recital or he who seeks to center attention on himself ceases to be an artist. He defeats his own ends by the very means that he utilizes in the attempt to gain them.

So it is with the architect and decorator. Neither can well afford to go his way without due regard for the other. Neither can afford to seek to dominate by serving effects rather than principles. For a home is judged largely as a whole. The point at which the architect leaves off and the decorator begins must never be too awkwardly obvious, or the result is a house divided against itself architecturally, decoratively and artistically. Neither the work of the architect nor of the decorator can achieve its ultimate possibilities in such a case.

Moreover, this bond shows every indication of assuming greater proportions. In the last dozen years a gospel of good architecture and decoration has been broadcast upon the land. Practically every newspaper, magazine and periodical in the country carries a special department devoted to the designing, building and furnishing of the home. There are a score or so of ably edited magazines of national circulation who confine themselves to these subjects alone.

As a result of this activity of the press, the American public is no longer content with the prosaic and ordinary in homes. Nor does it have to be content with the commonplace, for, literally, the man on the street is financially able to hire an architect and decorator for his home of comparatively modest appointments. On her part, the American housewife demonstrates that even bargain basements are rich in decorative possibilities.

This interest in and general desire to acquire good homes are on the whole most desirable. They indicate esthetic



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and artistic interest of a practical and wholesome sort, and this condition is always more promising than indifference. But it must also be recognized that there has arisen a vast number of fads, fancies, schools, isms, schisms and what not in architecture and decoration. At some points the decorative imagination has run riot, and there are instances where we are ridiculously over-decorated. However, as we have before noted, the movement on the whole is good and nothing at which to take alarm. It presents, rather, an opportunity for the architect and decorator to clarify the main issues; to establish principles for effects; to give vigorous expression to that which is really vital and has inherent elements of endurance.

As to the actual methods by which an architect and decorator can work together, there is a tremendous and almost untouched field. The ideal relationship would be for the client, the architect and the decorator to plan together from the first rough ideas to the finished home. This, however, is an ideal. It is perhaps not impossible, but as conditions now exist it would be somewhat impractical and in most cases too costly for either the architect or decorator.

But it is somewhat within the limits of possibility for an architect to keep in touch with decorators, whose abilities, tastes and temperaments enable them to complete and complement the spirit of the several architectural styles in homes. The decorator will also do well



Study of a fireplace group by Pries. The decorator stepping into a home so planned has an ideal background for his effects.

to cultivate a working contact with architects, whose homes provide an ideal background for the trend of his personal abilities and talents. Where such a contact exists, it would no doubt in many cases be possible to gain the approval of the client on some sort of cooperation between the man who is designing the house and the one who will decorate it. Such an arrangement would be to the profit and benefit of the client, the architect and the decorator.

Another method always open to the architect and one that no doubt wins the approval of the decorator is that of roughly blocking into the room sketches, units of furniture, hangings, etc. The sketches need not be elaborate drawings of exact pieces, but merely the smaller masses placed in relation to the architectural background. This plan is followed with more than ordinary success in the offices of Lionel Pries, San Francisco architect, and we show herewith some of Mr. Pries' sketches along these lines.

The merits of the method are obvious. By making perspective sketches of the furnished rooms, it is possible to get a more accurate idea of its relationships than the best blueprint affords. Such sketches may reveal flaws in the proportions, in the placing of windows, doors and similar details, that might not otherwise be apparent until the work neared completion. The error can be corrected in the blueprint, and even though the architect and the decorator never see each other in a house so planned and sketched, the decorator receives a finely balanced and adjusted background against which to place his decorative effects. He can be truly creative and not be forced to waste his talents in attempting to conceal or minimize architectural flaws.

To this factor of mass relationships in architecture and decoration there has been given a great deal of attention. Generally speaking, the capable architect and decorator keeps them in mind at every step of his work. Two more subtle points, which are constantly demanding that greater attention be given them, are color and texture in wall, floor and woodwork treatments. An infinite variety of wall, floor and woodwork treatments are now available. An architect with any ingenuity at all can devise effects that are both lovely and original.

However, before venturing too far with a striking and intriguing color scheme or texture treatment, it is always well for the architect and his client and the proposed decorator to shop about a bit to see if rugs, draperies and other fabrics can be found to match the proposed wall or floor finish. If nothing is available that will happily blend with the intended scheme, it had better be abandoned and something else originated. Even the design, proportions and finish of furniture in a room, where it is planned to create something special in color and texture treatment, had best be considered rather judiciously before definite steps are taken. For it will often be found that ill-adjusted color and form have a way of producing unexpected optical illusions.

Taken from any angle, the points of color and texture are illusive things—the fine overtones and undertones of the main themes and backgrounds. Like all details they must be executed with sensitive finesse or the result is both disturbing to the senses and destructive to the entire work. Color and texture are not things that can well be decided by mere conjecture or snap judgments. Decisions can only be safely made after experimentation. So arbitrary in their demands are these two details that they practically force the architect and decorator to work hand in hand; to decorate the home while it is still in the blueprint stage.

As a matter of fact, it seems that the whole future relationship of the architect and the decorator is in the blueprint stage. This is an era in which American art standards are slowly being created. By the nature of things, the architect and the decorator are destined to play leading parts in the process, and it would appear that the two have reached a point where they will do well to merge their work to a greater degree than they have possibly done in the past. From such a merger it is difficult to say what may ultimately come. But the result is interesting to speculate upon, for when two such creative forces come into sympathetic contact it is reasonably logical to assume that America may realize artistic ideals infinitely satisfying to the generations who create them—worthy of some consideration to the generations who will follow.



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THE MANUFACTURE OF GYPSUM TILE

It is quite generally admitted by the majority of architects that gypsum, due to its natural structure, is the most efficient fire retarder yet developed—and gypsum cast in the proper manner into blocks of size convenient for handling is undoubtedly the most desirable material for fire protection, sound deadening, economy and future efficiency, in certain specific places.

A part, at least, of the difficulty which created the dissatisfaction in the past in the minds of many architects is doubtless due to the fact that, like cement blocks, almost anyone with a few dollars, a washtub, a bag of sawdust and a hydrant could manufacture some sort of gypsum tile. But there the human element, allowing for variations, so enters into the problem that a uniform product is almost an impossibility, regardless of the good intent of the manufacturer. Proof of this is that in some sections of the country the use of gypsum tile is consistently on the increase and has been very satisfactory as a building product for a number of years, but each of these sections is situated adjacent to some well-organized plant which manufactures the gypsum tile scientifically and with uniformity.

The gypsum arrives at the plant in carload lots from the gypsum manufacturer and the only possibility of the human element entering into the handling of the gypsum is when employees truck the 100-pound sacks of gypsum from the freight car to the large storage bins. Employees simply snip the wire with which each bag is tied and empty the bags into the supply bins.

From then on, everything is automatic. Screw conveyors pick up the gypsum and transport it to the dry mixer, where it meets a small stream of long white fiber, also fed by a screw conveyor. These two conveyors never get tired, never forget to revolve and run consistently hour after hour at an unchangeable speed—conveying exactly the same amount of material at all times. This dry mixture is then conveyed by another set of screw conveyors to the wet mixer, where the water is automatically added in the proper amount. It is automatically discharged to the molding machine, where it assumes its initial set. After it has hardened it comes in contact with the human element for the first time; that is, employees remove the set-up tile from the molds.

From there the material is loaded onto conveyors and run to the tile drying yards. Here in Sunny California the sun does the drying, which is nature's method of bringing back the processed gypsum to its original rock-like state.

Few people recognize the magnitude of this business. The cut shown on this page gives some idea of the extent of the drying fields of the Buttonlath Manufacturing Company of Los Angeles.

This plant has one of the very few fire-testing laboratory furnaces operating in the State. The organization is continually working in conjunction with the Raymond G. Osborne Laboratories in an endeavor to meet new conditions which arise from day to day, and to emphasize the superiority of gypsum tile over many other types of building material along the lines of fire-proofing, heat and cold resistance, sound-proofing, strength, workability, salvage value, etc.

Here is one of the many California industries which have made great strides to improve general building conditions throughout the State.

* * *

Official announcement has been made of the change of name of the Wayne Tank and Pump Company, of Fort Wayne, Ind., to Wayne Co. The change is made because of expansion of the company in new lines.

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VOLUME XXXI · SAN FRANCISCO AND LOS ANGELES · FEBRUARY · 1927 · NUMBER TWO

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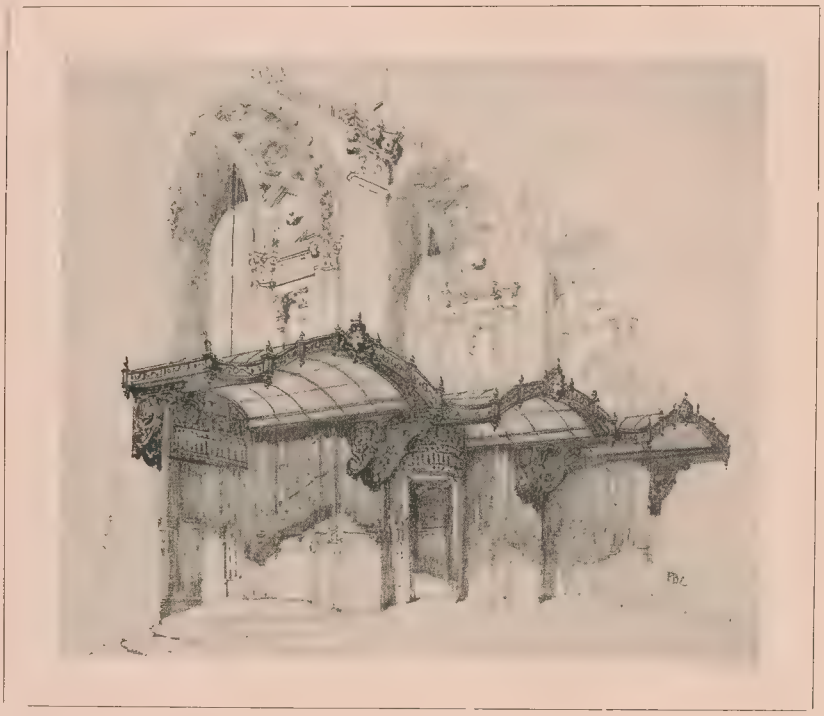
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VOLUME XXXI · SAN FRANCISCO AND LOS ANGELES · FEBRUARY 1927 · NUMBER TWO

FUTURE OF ARCHITECTURE ON THE PACIFIC COAST

[BY JOHN GALEN HOWARD, F. A. I. A.]

Editorial Note: This address was published in 1912 in the "Building and Industrial News" of San Francisco, now out of print. It is interesting to observe that there has been considerable progress toward the accomplishment of Mr. Howard's ideals.

MUCH has been said and written in appreciation of architecture on the Pacific Coast as exemplified in the old missions; and we have even heard tell of the old architecture of San Francisco—sometimes with approval and sometimes with dispraise, but mostly with more vigorous anathemas than any other like quality of architecture ever received probably in the history of this or any other country.

We all know how charming the old Spanish missions are—how rich California is in possessing them, how fortunate we are that there remain even those few examples of the work of the old padres. They make the fertile valleys which they dominate delights indeed to the architectural student as well as to the general tourist. But, perhaps, it is less generally known how many delightful examples of beautifully simple, straightforward design of the early days in the way of solving the typical commercial problem were lost in the San Francisco fire.

We hear of the architecture of today, too, sometimes. Those of us who have been seeing San Francisco rebuilt in no time realize that there is perhaps too much talk about the present-day architecture, and that the less said about it the better, except it be to keep our courage up; we are at too close range to criticize it, to estimate it justly.

But, now, the architecture of the future, we are all interested in that. It is a thing of vital concern to us, and yet, perhaps, we don't think enough about it to give it a fair chance to come into its own. Are we making such preparations today as are likely to blossom forth in the next generation into a genuine expression of our Coast conditions? We do not give enough consideration to such possibilities, and I believe we ought to ask very seriously how our art of architecture should develop in this part of the world. We haven't looked at this subject in its proper light. We haven't given it its due importance. We have been doing things without any thought of what their effect would be in the future—what their value would be for future development. And yet, on the other hand, we are already really living in the future. We are already looking forward to the time when the Canal will be finished and people will come from all parts of the world to inhabit this coast, which is still almost a wilderness, except here and there where men congregate together and build cities. This immense empire of emptiness will, we all believe, be settled up almost as soon as the Canal is finished. We are all looking forward to the time, near at hand, when our city, whichever city it is, will have a million inhabitants, or ten million inhabitants, as the case may be. We have fully grown ambitions in that regard. Yes! We are all looking forward to the future, but we are not making much of any preparation for it.

Nevertheless, that future's character must depend upon what we do today. This is a time of preparation, rather than of accomplishment; of laying in foundations sane and sound, rather than of rearing a superstructure fair and free. The time is coming, and is almost at hand, I think, when architecture on the Pacific Coast is destined to be the significant architecture of the world. Our friends, coming from the East, when they see the things that are being produced here on this far isolated island, as it were at the ends of the earth, between the sea on one side and the desert on the other, wonder at what is being accomplished. And they go back and spread the good word and say, "We architects in the East must look to our laurels; the men on the Pacific Coast are forging ahead while we are standing still!" That is not wholly true, though it may seem so to them. They see things through a golden sunlight glamor. They come out here to have a good time and they see things with a kindly vacation eye. We are out of range of competition with them, too, and they see with a more friendly eye than they see the work of their own communities. There is no personal friction to bias their judgment unfavorably; no personal end to be gained, which prevents them half of the time from seeing how good the things around home are. So we must not take their praise too seriously. At the same time, we must take to heart the significance of their tribute. Powers for good lie in that direction. To be heartened is to be strengthened, and on the foundation that we are now laying the future of our architecture is necessarily to be built.

I want today to say a few words with regard to several different ways in which, it seems to me, we can do something for that future architecture. We can know nothing of it, naturally, in detail. We cannot see the precise direction in which our architecture is going to develop; we cannot even see what its general style and characteristics will be, nor, perhaps, define in advance just what direction we think it should pursue. What we can do is to improve the conditions under which that architecture, whatever it may prove to be, may develop; so that it may develop freely and sincerely into a true style which shall be an intelligible, suitable, harmonious and beautiful expression of the actual physical and intellectual conditions of which it is the flower.

First of all, there is one set of conditions which we have absolutely in our hands to control and to fix. Those are what we may call, speaking largely and broadly, professional conditions. We want a better professionalism than exists at the present time.

On this Coast professional conditions now are hardly equal to what they were in New York and Boston twenty or twenty-five years ago. And yet, the architects have absolutely in their own hands the making of these conditions what they will. We should have better conditions in order that we may produce better art, and in order that we may do fuller justice to those who come to us as

clients, and in order to serve the community better. Better professional conditions will result in better art, and better service in every way, because they will make the architect more self-respecting, and enable him to devote himself to rendering the service rather than to getting the work.

There is one type of unprofessional conduct which is not wholly unknown in all cities of architectural activity; and that is "butting in." I call it by the only name I know for the practice—a slang expression which has no equivalent in good language, any more than the thing has a place in good society. If we could only get rid of the attempts among our fellows to snatch work from one another—if we could only get each one of our profession to recognize that he has no more right to take from another architect a piece of work which has been given to him than he has to go into his house and steal his table silver, then we should begin to have what is really decent and really professional feeling. Until such recognition is general, we never shall have tolerable professional conditions.

We have a Committee on Practice which is expected to take up individual cases of unfair, unfriendly, unfellowly conduct, whatever the breaches of professional principles may be; not in a spirit of "muckraking" in the least; but merely to get together on a fellowship basis and to have it out with each other so that we may look each other in the eye and say, "You are my friend; I will stand by you," and "You are my friend; you will have to stand by me."

Then the old-fashioned habit of "knocking"—what more detestable vice is there in our profession? An honest, friendly criticism to a fellow architect's face, and aboveboard, is a desirable thing, if it is intended to help matters. It is a friendly act. But to "knock" behind a fellow architect's back, to run down his reputation and to "black eye" his work, is a thing that is altogether too common among us, and a thing we ought to frown down. Destructive criticism is of little or no use, anyway. Only yesterday the design of a great building was put before a group of architects of whom I happened to be one, by the representative of the owner, with the request that we criticize it. The position we took was that we should be glad to criticize it if he would just put us in communication with the architect. The owner's representative might come with him if he liked, but let us talk with the architect personally. We would not talk behind his back.

Creative criticism is the only kind that is worth while, and creative criticism we are all willing and glad to give, providing it is a friendly, good-fellowly relation that is established and not back-biting criticism which tends to weaken a man's position and destroy the good that might be accomplished by the criticism.

The old question of proper charges comes in here, too; it has an important bearing on mutual relations among fellow architects. From one point of view any architect has a right to do his work for any figure he cares to charge, no matter how low; but two considerations are of the greatest weight in this matter. The first is that, as is well known, the profession as a whole has, by long experience, and in view of the best interests of all concerned, client as well as architect, agreed that the architect's full service, under the very exacting conditions of today, and the high cost of producing the work, cannot be properly rendered without loss, or, at any rate, without inadequate compensation, for less than 6 per cent. The American Institute of Architects has therefore ratified that rate as the minimum proper charge; and members are expected to adhere to it. The San Francisco Chapter, and other similar organizations on this Coast, have adopted the same schedule, and it is the duty of all members to practice in accordance therewith. It is not too much to say that any member who charges less is by that very act practically certain to be competing in charges with some fellow architect if not with the great majority of his fellow members—one of the most unprofessional things he can do. We are not shop-keepers—we are professional men, in duty bound to establish safeguards round the heavy responsibilities of the architect's service. Most of our members are doing the honorable thing and standing by their mutual agreements in this matter of charges. But statements are frequently made that many of our members are not doing so. If it is true, such architects are treading on disagreeable and dangerous ground and should be made the subject of fellowly criticism and correction, to say the least.

We have a system of certification in this State, and it is based on a sound principle. That whole system of certification should be strengthened from top to bottom. We should all stand behind the State Board of Architecture, supporting its efforts to raise the standards of our profession and enlarging its work in every possible way.

There are numerous attempts to get around the State Board of Architecture, and, incidentally, the Board is not as strong as it ought to be. But why isn't it as strong as it ought to be? It is because we don't stand behind it and back it up and see that its rules are really adhered to. We have men who are practicing architecture in the State without certificates, and others who have had certificates but have allowed them to lapse. The only reason they are not prosecuted in a court of law is presumably because there are no funds with which to supply the ammunition. The State Board of Architecture represents a certain principle, and that principle can obtain and be recognized in the general community only in the degree in which we ourselves recognize its value. Support it—strengthen it, so that it can go on to further accomplishment. Instead of wiping out that principle, as some architects might advise, because the standard cannot all at once be set as high as desirable, I say we can make certification mean a great deal more than it means today, and the time for it has come.

The architect should be more generally recognized at his real value before the law. At the present time he is scarcely recognized at all except in a back-handed way.

The architect is not recognized as a professional man. He is not recognized as a necessary element of the community. He is not recognized as one of the most essential contributors to the community's well-being. Laymen look upon architects, in many cases, as a necessary evil. Well! he is something better than that, as you all know, but we have got to bring all our power, all our influence, to bear on the laity, and upon the community, and have the architect properly recognized. Until he is properly recognized, he can't do his work properly for he is wretchedly handicapped.

Then that great work of eduction—education of our younger fellows, and education of the public. We ought to be ambitious to enlarge our educational facilities, not only in our schools, but in the attention given by individual practicing architects to helping along the younger men in their offices. A great deal is being accomplished, but not nearly enough. The efforts are too sporadic. They ought to be correlated into a great unified movement for the uplifting of our art and profession. We ought to offer better inducements for our scholars. The suggestion of Mr. Kelham, which was just read, that we induce fifty men to contribute twenty dollars a year for three years in order to guarantee a scholarship prize for that period—this is in the right direction. But we should expand the work, enlarge the field and put our whole heart and soul into the effort. We can do that only by working together and by working with absolute enthusiasm and sincerity.

And we have to educate the public as well. It all comes down, most of what I have said, to a question of educa-

[Concluded on page 23]





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·EDITORIAL·

Another Moral Pointed

ONCE more a disaster due to inadequate building ordinances and inspectors has stirred San Franciscans to a righteous indignation. On the last previous occasion it was due to the collapse of a building; this time, to the burning of an old rat-trap tenement, with some loss of life, and imminent danger of a holocaust to the surrounding district.

How many more tragedies of this sort will be needed to stir the authorities to sensible action? Los Angeles at least has an adequate inspection system, although her Building Code is open to criticism. Any amount of work has been done on modern codes; a Uniform Code has been prepared and will probably be adopted by a number of California cities; but San Francisco seems to neglect all warnings, all opportunities.

It would seem to be well within the province of the local chapter of the American Institute of Architects to press this matter and keep on exerting pressure, through every legitimate channel, until definite and satisfactory action is started to remedy the situation.

* * *

An Architectural Exhibit

THE good news is received that an exhibit of recent architectural achievement in Northern California is to be held during the month of May, in the de Young Memorial Museum, in Golden Gate Park, San Francisco. The choice of location and time is excellent. In May, 1926, with no special feature to attract crowds, nearly 200,000 people visited the museum. For motorists or pedestrians, it is convenient to reach; there is abundant parking space; it makes a pleasant objective for a trip to the ever-popular park. Under these circumstances, with a fair amount of newspaper and street-car publicity, this exhibit is sure to attract an extremely large number of visitors. Much good work has been executed since the last exhibit, three years ago, and the presentation of this work will be of undoubted interest and value, both to the public and to the profession.

* * *

Do You Remember —

THE Quarterly Architectural Review, first published in San Francisco in 1877? It was edited by Jas. E. Wolfe and his son, C. E. Wolfe, architects, primarily to illustrate a building erected by them for the Eclectic Medical College, in Oakland. The first edition met with such approval that it soon became a monthly, and took up so much time that Mr. Wolfe and his son had to choose between architecture and publishing. They stuck to their profession, and disposed of their journal to the S. F. Chapter, A. I. A., which after a year or two sold it in turn to private parties. Just how long it lived is uncertain—as Mr. C. E. Wolfe, who gave this information, moved to Los Angeles and lost track of the journal. Mr. Wolfe, who started practice in 1870, is probably the oldest architect now in active practice in California.

* * *

An Example

Albert J. Evers, secretary of the State Board of Architecture in the northern district, reports that in the case of the *People* vs. *Davis* in Alameda county the defendant was found guilty of practicing as an architect without a State license. The fine imposed on Davis in Judge Tyrrell's court, according to Mr. Evers' report, was $50, with the alternative of spending 25 days in the city prison.

* * *

FUTURE OF ARCHITECTURE ON PACIFIC COAST

[Concluded from page 10]

tion, of the profession and of the public. We don't have enough evidence of the best that may reasonably be expected of the architectural profession. A very large part of the progress made in the East in the last twenty-five years has been made because of the interest that has been aroused in the public mind by exhibitions, which have become more and more influential. The standard has been raised from year to year, until it is now really high. After a lapse of some years since the last exhibition I happened to see in New York, I was astonished and gratified last winter at the Architectural League. The exhibition was smaller and much more select, and that was by reason of raising the standard. There were fewer things on the wall, but the things that were there, for the most part, were things of vital interest and genuine beauty. The line is very difficult to draw, to be sure, between good and bad—different men would draw it in different places. But, after all, we really can agree if we are willing to face the situation. Draw the line somewhere. Draw it up as high as you can—nothing below a certain standard to be exhibited. Put the big work in prominent places and make the exhibition tell, for all it is worth. Don't be afraid of offending because you have turned down something. You often help a man by not hanging his work. You can't at once set up a high standard for the public or for the profession; you can, however, in the course of a very few years, set up such a standard that the profession itself will be raised and the public enlightened.

If we look after all these things the future will take care of itself. Who cares what the style may be? Call it Mission, or what you like. If it grow naturally out of the conditions of this wonderful country and if we provide for it an environment and a nourishment of genuine professional feeling, it should be the finest style the world has yet seen.

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NEXT MEETING

The next regular meeting of the San Francisco Chapter, The American Institute of Architects, will be held in the rooms of the San Francisco Architectural Club, 523 Pine street, on Tuesday, February 15, 1927, at 6:30 p.m. Dinner will be served at 75 cents per plate.

JANUARY MEETING

The regular meeting of the San Francisco Chapter, The American Institute of Architects, was held on Tuesday, January 18, 1927, in the rooms of the San Francisco Architectural Club, 523 Pine street.

The meeting was called to order by President John Reid, Jr., at 7:30 p.m. The following members were present: Messrs. J. S. Fairweather, Lester Hurd, Raymond W. Jeans, Morris M. Bruce, E. H. Hildebrand, H. H. Gutterson, Harris C. Allen, John Reid, Jr., Earle B. Bertz, Wm. C. Hays, Chester H. Miller, Ernest Coxhead, G. F. Ashley, W. R. Yelland, Wm. G. Corlett, Albert J. Evers.

MINUTES

The minutes of the November meeting were accepted as published.

REPORTS OF COMMITTEES

The Committee on Legislation reported a review of the proposed changes in the State Housing Law.

Mr. Hays reported for the Committee on Membership. A steady increase in Institute members at the rate of 3 or 4 per month was shown.

President Reid called the attention of the Chapter to the new Competition Code and Circular of Advice.

Chairman Coxhead of the City Planning Committee reported regarding cooperation in working with other organized bodies interested in city planning.

It was moved, seconded and carried that the San Francisco Chapter of the A. I. A. endorse the movement being initiated by the City Planning Section of the Commonwealth Club to form, by Charter amendment, an adequate City Planning Commission, and offer to them support and cooperation.

Mr. Bertz reported that permission from the Park Commissioners for the spring exhibition in the Park Museum had been obtained. The date for the exhibition was set for the month of May.

It was moved, seconded and carried that a committee be appointed to report on the advisability of an honor award competition for executed buildings. The President appointed Mr. Allen, Mr. Hays and Mr. Coxhead.

The Secretary reported that the change of the name of the Chapter has been set for hearing in the court on February 21.

Mr. Allen read a most interesting paper prepared by Mr. Chas. Peter Weeks, which was delivered to the Commonwealth Club at a recent meeting.

There being no further business, the meeting adjourned.
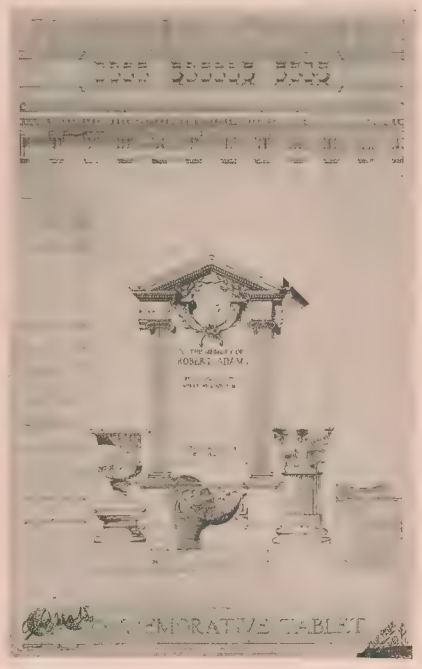
Respectfully submitted,

ALBERT J. EVERS, *Secretary*.

* * *

SACRAMENTO ARCHITECTS' BANQUET

An attractive invitation was issued by the Architects' and Engineers' Club of Sacramento to their annual banquet at the Sacramento Hotel, February 3, with a committee consisting of Jens C. Petersen, Carl E. Berg, H. W. DeHaven, Earl L. Holman, and Roderick Miles. A clever sketch of an Arabian Nights Entertainment, by Mr. Miles, accompanied the notice.





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THE San Francisco Architectural Club's Twenty-fifth Anniversary. Twenty-five years of existence and going stronger each year. Proclaimed by visitors from the four corners to be one of the livest clubs of its kind in the United States.

Foremost among our activities was the twenty-fifth anniversary Jinx, held Saturday evening, December 11, 1926, and at which were present about three hundred and sixty. This was a large affair and the boys worked hard under the direction of the Jinx Committee consisting of Harry Langley, chairman, Ira H. Springer and C. Jefferson Sly. The main play was "Archades," which means Architectural Hell, and to carry out the spirit the hall was decorated in an appropriate manner. Both the Atelier and Engineering Class had playlets that were to be highly praised. The hall was decorated under the direction of Felix Raynaud, one of San Francisco's leading interior decorators, and Arthur Jannsen. With a corps of about thirty members, they built the stage and made the scenery "on location" the day of the Jinx.

At the Jinx a beautiful forty-page Jinx Program was distributed. As the Club had not turned out a year book since 1917, the year-book idea was incorporated in this program, a copy of which was mailed free of charge to all architects within a 200-mile radius of San Francisco. Any club or member wishing one of these programs will be mailed a copy without cost, by writing to the San Francisco Architectural Club, 523 Pine street, San Francisco. As a result of the Jinx and the program, the Club cleared about six hundred and fifty dollars.

Another of our big events of December was the billiard tournament which was handled by Harry Langley. There were four flights, the winners of which were as follows: First flight, Wilton Smith; second flight, John McGilvray; third flight, Carl Schmidts; fourth flight, Theodore Ruegg. The winners were presented with suitable prizes at our January meeting.

One of our big activities is our Thursday luncheon in our own quarters. We have between thirty and forty present each week and at our special New Year luncheon, held the Thursday before New Years, the club rooms were taxed beyond capacity.

Our engineering class, which was mentioned before, is continuing as strong as ever under the direction of Mr. Sly.

Our Atelier promises the biggest year under our new Massier, Mr. Don Works, and with the able assistance of our Patrons, Mr. Ernest Weihe and Mr. Ed Frick. It is to be noted here that Mr. Wm. Freeman, one of our boys who started his studies in the Club but four years ago, has received his certificate and is leaving for Mexico next month to practice.

Now as to our start for the New Year, our slogan is the cue, "A bigger and peppier year." We started the year with a bang at our January meeting. With Ira H. Springer acting as installing officer and Clyde Trudell as master of ceremonies, the following officers were installed in a serious but far from solemn manner: President, Howard E. Burnett; vice-president, Lawrence Keyser; secretary, Russell B. Coleman; director, Arthur D. Jannsen. Our outgoing president, Mr. Ernest E. Weihe, a Paris prize winner, was presented with a beautiful watch charm and given a huge ovation for his wonderful work.

The Entertainment Committee presented to the members its plans for the whole year's entertainment and the year promises to eclipse any year past. There will be no dull moments for anyone. The February meeting will be an initiation, which is held about three times a year, and we are going to—well, we can't tell here as it is against the rules of the Club, but we know that no one attending will go home disappointed. Nuf sed.

For a "Bigger and Peppier New Year,"

* * * IRA H. SPRINGER.

Certificates to practice architecture in this State have been granted by the California Board of Architecture, Northern Division, to Mark T. Jorgensen, 742 Market street, San Francisco, and Herman A. Schoening, 2108 Shattuck avenue, Berkeley.

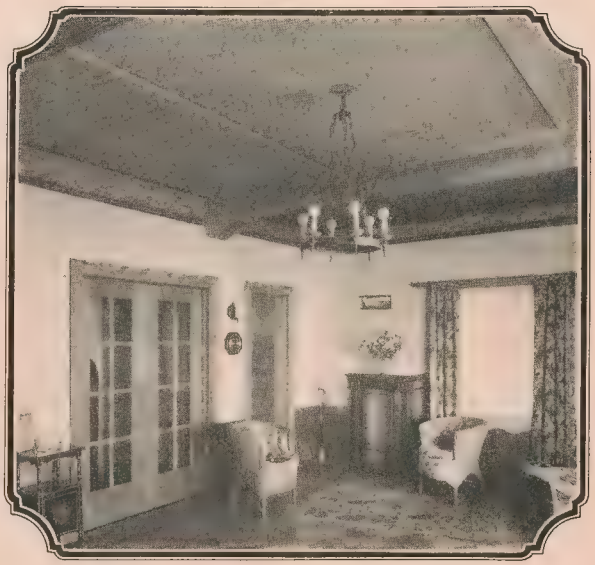
* * *

John S. Siebert, architect, has moved his offices to the Granger Building, San Diego.

* * *

John T. E. Stoll, the well-known artist, has established his new studio at 141 San Pablo avenue, San Francisco.





C. C. YOUNG
Architect

Exquisite Redwood Panels
of Rare Beauty

THE living room in the home of Captain Fremont R. Nash, San Francisco, is strikingly unusual in its beautiful use of California Redwood.

The panel over the fire place is a single Redwood burl 5 feet by 8 feet in size. The casings and baseboards of the room are curly Redwood.

And the ceiling is panelled in Redwood, each board being clear, all heart Redwood, five feet wide.

This is typical of the value of Redwood in producing beautiful effects—decorated or hand hewed beams for ceilings, for stairs and balustrades, siding, decorative gates and railings for exteriors.

Information of any sort relative to the many and varied uses of this remarkable wood will be gladly furnished upon request by our Architectural Service Bureau.



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PACIFIC COAST ARCHITECTURE IN 1926

[BY HARRIS ALLEN, A.I.A.]

IF IT IS wise for an individual to take a yearly inventory of his stock, to figure his assets and liabilities and profits, to determine whether his business and his resources are in a healthy state of growth, his credit sound, his prospects reliable—it is no less important for so abstract (withal so concrete) an entity as an Industry to audit accounts, so to speak; to ascertain whether it is going ahead or falling back.

In the case of the Building Industry, in which Art is inextricably combined with Business, much more is involved than a financial audit, important as that is. Without wise financing, building progress is bound to be retarded, sometimes almost stopped. Of even greater importance to the future of the industry and the community is the quality of design and construction. Evidence of a continuing high standard in these particulars is the best sort of proof of progress; if the standard is actually being raised, there need be no doubts about the future, for a considerable period, at least.

In such a happy position is the Building Industry of the Pacific Coast. Let me hasten to qualify this statement. The amount of wretchedly poor design and construction is by no means eliminated, nor even much reduced; we are far from the point when we can afford to dismiss it as negligible. But the percentage of good work is steadily increasing; and the good work reaches a higher average of excellence each year. And moreover—to a surprising, exhilarating degree—there is obvious less imitation and more inspiration; not in the invention of new forms or styles of architecture, but in the intelligent application of present knowledge to present-day requirements and conditions.

Granted that to do this successfully requires more than average ability, we must admit that we are fortunate in having attracted to this Coast so many architects of this caliber. Various causes contribute to such a condition—the development of new country, with the consequent freedom of opportunity; climate, natural advantages; the mixture of population, with people arriving from all parts of the world, hence the release from all cramping inhibitions of prejudice; many other factors could be added.

In this issue of the PACIFIC COAST ARCHITECT are presented views of a few examples from the principal classes of buildings.

This is by no means an adequate showing of the work of the past year—perhaps not even a fair choice. However, it indicates quite clearly the general truth of the foregoing remarks; and it ought to follow that succeeding Annual Reviews will be able to provide as adequate a record of the general advance in architecture on the Pacific Coast as is possible in such a large field.

* * *

BUILDING PROGRAM FOR THE YEAR 1927 IN SAN FRANCISCO

[BY W. H. GEORGE]

President, The Builders' Exchange of San Francisco

THE building program for the year 1926 in the city of San Francisco passed into history showing the largest amount of building permits issued for many years past, in fact, probably the largest year since 1915. There are apparently many causes leading to this result. There was no boom; it was just a good steady program, apparently brought about by the normal growth of a large city, aided to a considerable extent by the publicity put out by Californians, Incorporated.

The kind of building was not confined to any one class. A goodly part of it was large office buildings; a considerable part was apartment houses, although probably the largest part of it was home building, and it is interesting to note the way the home building program in San Francisco has increased and branched out.

It was all accomplished in spite of the fact that commencing April 1 and throughout the year there was a carpenters' strike in San Francisco against the American Plan. The result shows the confidence of our San Francisco community in the American Plan, and that, in spite of the fact that there was a carpenters' strike on hand, they were willing to proceed with the building program in a normal way.

So far as anyone can prophesy, the outlook for 1927 is equally good. Our population is steadily increasing, the demand for homes continuing, several apartment house buildings are already planned as well as several new office buildings.

Fortunately the carpenters' strike is over and San Francisco is now enjoying industrial peace and harmony. Therefore with renewed confidence and with a steadily increasing growth our people are bound to look forward and give their attention to a continuance of the building program.

The prices of building materials have remained normal and about as low as could be expected with the high price of labor; therefore there is nothing to cause the prospective builder to wait, anticipating lower building costs.

Apparently building costs are steady and permanent, at least for some time to come.

In conclusion it is interesting to note the interest that Eastern capitalists are taking in our building program and the readiness with which money may be secured for any legitimate proposal in the building line.

* * *

Announcement is made by the R. A. Herold Co., architects-engineers, of the removal of their San Francisco office to 683 Sutter street.

* * *

The cover sketch by Lionel Pries is of particular interest at the present time when real progress is being made towards a definite bridge plan.



CLAUS SPRECKELS BUILDING, SAN FRANCISCO. REID BROTHERS, ARCHITECTS

NOTE: THIS INTERESTING VIEW OF SAN FRANCISCO'S FIRST SKY-SCRAPER WAS TAKEN DURING THE CONFLAGRATION OF 1906; THE BUILDING WAS ONE OF THE FIRST TO BE REPAIRED AND OCCUPIED



RUSS BUILDING, SAN FRANCISCO. GEORGE W. KELHAM, ARCHITECT
SHOWING ABOUT TWO-THIRDS OF ITS 30-STORY HEIGHT



Wiltshire Boulevard Church, Los Angeles, California, one of many fine examples of monolithic exposed concrete Allison and Allison, Architects, Los Angeles.

STRUCTURALLY and artistically concrete is the complete building material. It is again so exemplified in the Wiltshire Boulevard Church, Los Angeles.

In this building the architects have created a dignity of form ideally expressed in concrete. The monolithic effect has been gained by leaving the planes of the surface untouched after removing the forms.

Architectural search for the most versatile medium, wherein truly artistic results are possible of quick achievement, is rewarded with concrete—the stone that can be moulded.

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WHAT OF THE VERTICAL IN AMERICAN ARCHITECTURE?

[BY TIMOTHY PFLUEGER, A.I.A.]

PRACTICALITY and the economical use of space rule the interior arrangements of today's office building. Here everything is more or less standardized to meet the purposes of the tenants and assure the required financial return to the building's owners. But in its exterior architectural form, the modern office building is in a stage of progressive evolution. Here the architect's imagination, creative faculty and pure fancy have somewhat free rein in the striving to create a business building architecture, expressive of America, her cities, people and the spirit that moves them to accomplishments whose magnitude and scope have never before been approached in the history of civilization.

The fact that we are largely utilizing the vertical principle to this end is significant and suggestive.

The building of horizontal lines and masses goes up broadly to stop with its own roof lines. Towers, columns and pediments give variation because they differ in the fundamentals of their movement, rhythm and suggestiveness. It is possible to coordinate and balance the vertical and horizontal forces, but though the structure as a whole may be well unified and impressive, it rarely has sufficient balance of these opposite forces to give it a sense of spontaneity.

On the other hand, the building of vertical lines and masses seems not to end with its own definite self, no matter how great the bulk of its several masses. The elements of towers, columns and other ornamentation serve to give the necessary variation, but they themselves can be so adapted to the vertical fundamentals that variety is secured without the least suggestion of superfluity. These things seem to be integral elements of the building, rather than being stuck on for the mere sake of themselves. The eye of the beholder travels from the sidewalk to the topmost point with one clean, quick sweep, uninterrupted by counter principles that stop his mental and optical flight and force him to pick his way among them. Nor does he stop at the top. There is always a sense of release, symbolical of the upward rising, inexhaustible force that knows no limitations and permeates American business thought, accomplishments and progress.

This is the principle, and the American business architecture of the immediate future will be largely concerned with variations and adaptations of it to meet the zoning ordinances of different cities and localities; to proportioning, balancing and setting back the masses, so that they will be well adjusted to street frontages and the shape and size of the lot on which the building stands.

Illustrative of these points are many of our newer office buildings built on the vertical principle. They vary in the nature of their sites and in the character of their surrounding neighborhoods. Their individual ensembles and the details of ornamentation and color give rise to totally different mental reactions on the part of those viewing them. The dimensions and masses of each building are so exactly scaled to its surroundings, its street frontage and its own lot that it would not be possible to lift up one building and put it down on the site of another, and have each structure retain the all-around perfection of its original concept. Nor can any building be satisfactorily copied, no matter how carefully the dimensions of the duplicate are adjusted to its site.

Thus business building architecture, employing the vertical principle, must concern itself not with slavish duplication of already well-expressed vertical forms, but in adaptation and adjustment of the fundamentals to the elements of the site, the street and the neighborhood; the purpose and nature of the building and the activities of its occupants. It must be so related to the other vertical and horizontal buildings about it, so well and originally conceived and executed, that it will neither dominate the block by violation of the principles of large mass compositions, nor lose itself in the complexity and diversity of the units that make up that mass.

It is only by applying originality to logical design and by keeping in mind individual suitability in relation to environment and function that vertical architecture will find its proper place in American cities and not fall into the rut of monotony that has so often characterized our city architecture of the past.

* * *

HERMANN SAFE CO. PLANT

Established thirty-eight years ago in San Francisco, the Hermann Safe Co. has steadily grown until at present the general offices and plant are located in a fine two-story building at Howard and Main streets, containing over 30,000 square feet of floor space.

Started as a small machine shop devoted to the repair of safes and vaults by John Hermann, the business soon included manufacturing of fine safes, vaults, etc. Banks, office buildings, etc., everywhere on the Pacific Coast have installations by this company.

Architects and others interested are offered the service of a specialized department devoted exclusively to proper design of vaults and bank equipment.





COAST DIVISION BUILDING, PACIFIC TELEPHONE & TELEGRAPH CO., SAN FRANCISCO
MILLER AND PFLUEGER, ARCHITECTS; A. A. CANTIN, ASSOCIATE

Photo by Gabriel Moulin



COAST DIVISION BUILDING, PACIFIC TELEPHONE & TELEGRAPH CO., SAN FRANCISCO
MILLER AND PFLUEGER, ARCHITECTS; A. A. CANTIN, ASSOCIATE

From a drawing by Hugh Ferriss



Lacquer

The first great building in the world in which Nitro-cellulose Lacquer was completely and successfully applied by air-gun process for surface finish on all metal and hardwood trim was the Coast Division Building of the Pacific Telephone and Telegraph Co., San Francisco. The extent of this operation was so great, the consequences of any mistake so serious, that the adoption of this new process required absolute conviction on the part of the architects, the owners and their engineer after the most thorough investigations. Miller and Pflueger, Architects, A. A. Cantin, Associate; Lindgren & Swinerton, Inc., Builders; A. Quandt & Sons [since 1885] Painters and Decorators, 374 Guerrero Street, San Francisco.

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When the Hunter-Dulin Building, San Francisco, was planned, two considerations were imperative: Quality and Time for completion. A new Standard of Excellence for finish had been established by Nitro-cellulose Lacquer in the Telephone Building and other work, which met all requirements; and the speed of application exceeded any known process. The same experienced organization which had successfully completed the previous operations was engaged to apply this new Lacquer Finish on all interior mahogany surfaces in the Hunter-Dulin Building. Schulze and Weaver, Architects; Lindgren & Swinerton, Inc., Builders; A. Quandt & Sons [since 1885] Painters and Decorators, 374 Guerrero Street, San Francisco.

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CALIFORNIA STUCCO PORTLAND CEMENT

16



FINANCIAL CENTER BUILDING, SAN FRANCISCO
FREDERICK H. MEYER, ARCHITECT

Photo by Gabriel Moulin

SHERWIN-WILLIAMS

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IN all interior mahogany trim throughout the Hunter-Dulin Building, San Francisco, Schultze & Weaver, Architects, there has been used a new interior finish—OPEX LACQUER—rich in depth, durable beyond all former notions of durability, and so quickly applied that it speeds occupancy by many days. ¶ Opex is applied with the spray brush and forms a flawless, naturally lustrous protective coating that is immune to the action of heat, cold, water and strong soaps, and resists scuffing and abrasion and all other forms of office building wear. ¶ It brings out the best values of any wood surface, forms a fadeless coating of great depth and richness on any wood, metal or wall surface. Being an inert substance it does not fade or lose its brilliancy with time and continued use, but instead actually improves and mellows with age.

Opex Lacquer also used in the Coast Division Building, Pacific Telephone and Telegraph Co., San Francisco, Miller & Pflueger, Architects; A. A. Cantin, Associate; the first great building in the world to have all metal and hardwood trim completely and successfully finished in lacquer. Both buildings finished by A. Quandt & Sons, Painters and Decorators, San Francisco

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LARGEST IN THE WORLD



Photo by Morton Co.

HUNTER-DULIN BUILDING, SAN FRANCISCO
SCHULTZE & WEAVER, ARCHITECTS. E. T. HEITSCHMIDT, ARCHITECT IN CHARGE



PACIFIC NATIONAL BANK BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS

Photo by Mott Studios



BANK ENTRANCE, PACIFIC NATIONAL BANK BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS

Photo by Mott Studios



STANDARD OIL CO. BUILDING, LOS ANGELES
GEORGE W. KELHAM, ARCHITECT

Photo by Mott Studios

SOUTHERN CALIFORNIA'S INDUSTRIAL DEVELOPMENT

[BY SEWARD C. SIMONS]
Manager Domestic Trade Department, Los Angeles Chamber of Commerce

THE year 1926 was characterized in Southern California by the arrival of an exceptionally large number of new industries and by notable expansions in the manufacturing establishments already in operation. The total of new factories exceeds 300, among which it will be interesting to enumerate some of the more outstanding.

			Total Proj.
Sears, Roebuck & Co.	Distrib. plant	Bldg. commenced.	$5,000,000
National Paper Pro. Co.	Factory		2,500,000
National Biscuit Co.	New plant	Completed	1,500,000
Columbia Steel Corp.	Rolling mills	Commenced	2,000,000
Ford Motor Co.	40-acre assembling plant at harbor.	Commenced	3,000,000
Shell Oil Co.	Refinery	Commenced	6,000,000
Goodyear Tire & Rub. Co.	Additional plant	Commenced	1,500,000
Ill. Pac. Glass Co.	New plant for glass bottles.	Announced first unit.	750,000
American Can Co.	New plant addition	Commenced	1,500,000
C. F. Braun & Co.	Oil well mach. plant		1,000,000

It is evident from the fundamental character of the industries above represented that their plants will form a very vital and important addition to the industrial output of Southern California. It is estimated that within a year these industries alone will be adding over $25,000,000 to the annual output of manufactured products in this area.

Nothing is more striking as indicating the rate at which Los Angeles' industries are growing than the announcement by the United States Department of Commerce of the figures compiled by the United States Census of manufactures for the year 1925 just released. This gives the total value of manufactured products within the city limits of Los Angeles for 1925 as $545,983,480, an increase over 1923 of 30.7 per cent. The products of Los Angeles county are given as $903,015,543.

An analysis of the Federal Census of manufactures for the Pacific Coast cities shows a tremendous comparative gain in the Southland's industry, typified by the manufacturing activities in Los Angeles city proper as against the relative showing of other cities.

Judged from a construction standpoint, 1926 in Los Angeles must be considered to have been relatively inactive. The total volume of building permits for the year amounted to $123,006,215 for the city of Los Angeles, a decrease of some $29,630,221 from 1925 and about the same amount less than 1924. A number of outstanding buildings have been started in the city during the year, among which undoubtedly the most notable is the new city hall which will rise to the height of 27 stories, more than doubling the height limit prescribed for private structures. Some of the large downtown buildings completed during the year were covered by building permits applied for during the end of 1925 and thus, while the permit figures as above indicated show a decline in 1926, the actual amount of construction was probably about stationary, especially when taken into account with the construction throughout the industrial area lying beyond the city limits.

A check of the offices of a number of important architects and contractors indicates the prevalent opinion that 1927 will considerably exceed 1926. At least 20 limit-height buildings are scheduled for the coming year and residence construction has been steadily showing a good volume for a number of months past. Surveys as to the percentage of vacancies in the various classes of building indicate clearly that the single family residence is still the type of building in which there is a relative shortage. The vacancies in single family houses are at the present time estimated at less than 5 per cent of the total number, in contrast with apartment houses where the vacancies run over 16 per cent.

At this time the agencies studying the national building conditions are continually asking whether the shortage of construction due to the war years has been made up. This aspect of the matter is hardly applicable in Southern California. The population has doubled since the war and any volume which might have been considered normal in 1918 would be relatively unimportant in 1926. We would say, therefore, that the war building shortage was made up as early as 1923, and that the future volume of construction will represent, as that of the last three years, a demand for new buildings based on the growth of the community. The growth of the community in turn bears a close relationship to the development of industry in Southern California and with the rapid extension of manufacturing, as indicated in the earlier portions of this review, it would seem that an active and prosperous year in the building lines will be experienced during 1927.

* * *

LOS ANGELES ARCHITECTURAL CLUB

At the January meeting of the Club the annual election of officers was held. Mr. H. Roy Kelley was elected, by unanimous vote, to the office of president for the coming year. George W. Hales was elected vice-president and J. R. Wyatt, secretary, and H. B. Smith, treasurer, all unanimously.

The meeting was held at the Elite Cafe and about fifty members attended. The retiring president, H. O. Sexsmith, and Secretary J. R. Johnson gave their annual reports and President-elect Kelley made a speech of acceptance and outlined the policy of the administration for the coming year. The other new officers followed with short talks.

Mr. Julian Ellsworth Garnsey, who just returned from Hawaii, where he has been engaged in the mural decoration of Government buildings, gave a very interesting talk on Hawaii, its people and customs. Lee Rombotis, 1923 Paris prize winner, who has just returned from Europe, gave a short talk on Paris. The meeting was then adjourned to the Furman Print Shops, where a very fine collection of etchings, paintings and Chinese rugs was viewed.

Mr. H. Roy Kelley is the Los Angeles architect who has, within the past year, been successful in winning four national architectural competitions.

* * *

The Southern California Edison Company has announced that it will spend approximately $42,000,000 in constructive work in Southern and Central California. This is 33 per cent more than the total amount called for in the 1926 budget. More than $7,500,000 will be spent in Long Beach, Cal., in the erection of a steam power plant.

* * *

A grand total of $495,690,882 in building permits, issued in 92 cities of the Pacific Coast area during 1926, reflects a reduction of 8 per cent in the building program of the year just closed from the activity of 1925, according to an analysis of figures reported by building department executives in the National Monthly Building Survey of S. W. Straus & Co. The showing of the Pacific Coast is very good, considering the greater reduction throughout the balance of the nation.



PUBLIC LIBRARY, LOS ANGELES
BERTRAM GOODHUE, ARCHITECT; CARLETON M. WINSLOW, ASSOCIATE

Photo by Mott Studios



PUBLIC LIBRARY, LOS ANGELES. BERTRAM GOODHUE, ARCHITECT; CARLETON M. WINSLOW, ASSOCIATE

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David A. Ogilvie, Architect
John Mayer, Contractor



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SAN FRANCISCO'S FUTURE

[BY DR. B. M. RASTALL]
Manager, Californians, Inc.

OF THE many evidences of acceleration in the growth of Central and Northern California, none is more striking than the quantity and quality of new construction work during the past year. San Francisco's skyline has been almost completely made over by the erection of magnificent new office buildings, hotels and apartments. Fully as impressive, in relation to the size of the communities, are the building records of Oakland, Sacramento and many other cities.

Building in San Francisco during 1926 exceeded in volume the peak year of 1924, which in turn had exceeded the 1907 record. The figures are $57,578,844 in 1907; $57,852,973 in 1924, and $57,953,948 for 1926. This was in the face of a carpenters' strike that undoubtedly influenced the postponement of much new construction which will now go forward during 1927.

While this record-breaking construction was largely in response to a definite existing need for new accommodations and to that extent merely registered a general progress already achieved, it was also in itself a splendid contribution to progress by owners and builders. It has been an important factor in increasing that spirit of confidence and attack which, given our resources and opportunities, has been our greatest need. San Francisco's new skyline has been an outward and visible sign of the rebirth that is integrating all Northern and Central California in a great forward movement.

Just how the curve showing supply and demand for office accommodations and housing will rise and fall from one short period to another is a problem for the expert. But considering the future in terms of years rather than seasons, my own opinion is that we need have no fear of overbuilding. Our fault in the past has been that we have not seen the future in large enough terms, and have not organized ourselves to mold it according to those terms. Having our resources in mind—resources both of natural advantages at home and of wealth and population back East from which to draw—it seems clear to me that only some unforeseen failure of our own can prevent a continued acceleration in the growth of this city and State.

Here is our equation—what the advertising expert would call our "picture":

We have a port and city most advantageously placed for maintaining supremacy in that industrial development which is so clearly on the cards for the Pacific Coast. We stand at the medial point with relation to the rapidly growing population of the Pacific Slope. Here on San Francisco Bay is the logical place for the great branch factories that are to be established in increasing numbers as Eastern industrial corporations learn that the business of this rich and growing region will go to those firms which save transportation costs and the delays and inconveniences of long-distance shipping.

We have a port and city already far in the lead in trade with the countries bordering the Pacific, and with Europe through the Canal. San Francisco export and import figures for 1926 show a supremacy in foreign trade that grows instead of diminishes.

We have a back country containing millions of acres of undeveloped or underdeveloped land, with ample water available, and with cheap power and climatic and other advantages making it peculiarly attractive to the most intelligent and enterprising farmers and growers. There is no limit to the market for California products, and the nature of these products is such that merchandising can be organized to bring sure and substantial profit. The market can be extended almost indefinitely, but in respect to certain products this will take time, and it is this factor alone that controls the rate of expansion.

We have a nation, from which to draw wealth and people, which is the richest in the history of the world. Some 110,000,000 people live east of the Sierras and they enjoy the highest level of economic well-being ever reached by any like portion of the race. Among them are several million who now have means and freedom to look about for a place "where life is better" and who are actually in process of readjusting their lives with a view to obtaining such advantages as we have to offer.

During 1927 Californians, Inc., will speak directly and repeatedly to 18,000,000 of these Americans, chosen for their subscriptions to magazines reaching the upper range of incomes. Experience shows that 60 per cent of those who visit us as tourists remain as investors and homemakers and workers.

Owners and builders have played a splendid part in the great forward movement in San Francisco and its supporting districts. Owners have encouraged architects to excel in design and soundness of workmanship. We are all proud of our new office buildings, our new hotels and apartment houses, our new schools, our new business blocks and warehouses and factories. And in home building the

[Concluded on page 85]



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Photo by Faxon Atherton



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THE NEWER TRENDS IN HOTEL BUILDINGS

[BY CHAS. PETER WEEKS, A.I.A.]

THE hotel of one or two decades ago, in the light of present-day efficiency standards and operating costs, is a poor investment. These older houses are places of vast lobbies. The upper-floor halls are generously wide; room foyers, rooms and baths all too frequently poorly adjusted to the type and needs of the guests. The kitchens and other functional units are poorly planned and located in relation to the dining-rooms they serve. In short, yesterday's hotel is marked by a failure to intelligently and accurately adjust the available space to the probable income.

On the other hand, the present-day hotel is planned and built with a view to putting the maximum of space to income-producing purposes. Lobbies are only large enough to serve the practical needs of the personnel and the guest. They are no longer retreats for a miscellaneous collection of nonpaying loungers. Upper-floor corridors are only wide enough to provide proper circulation. Kitchens and dining-rooms are so planned that service is accomplished with a minimum of operations, effort and friction. In the face of high operating costs, the present-day hotel is constantly confronted with the problem of providing dependable and adequate sources of revenue from permanent guests, yet keeping its transient quotas up to a high volume. If it can offer suite facilities that are at once economically and comfortably attractive to the patron and profitable to itself, this irritating problem is largely solved.

Aside from the problems of area in relation to income, and speaking from a strictly architectural viewpoint, today's hotel in its outward form follows the developing trend of office building design. The former skyscraper gave precedence to the horizontal and created impressiveness by the piling of mass on mass; building on building. But this is an era that ushers in the vertical, and though the tall buildings may have masses, their proportions and handling are such that the structure appears to sweep upward—powerfully, proudly, sheerly—to almost lose itself in the heavens.

In the recently completed Hotel Mark Hopkins an attempt has been made to embody the newer interior and exterior principles of hotel design, and the building, I believe, will serve very well as an example to illustrate the several points made. The design is a combination of Spanish Renaissance and French Baronial and in the verticality of its lines forms a striking contrast to the older, well-known hotel buildings of the city, which without exception are designed on horizontal mass principles. They are substantial, solidly built and, without question, impressive, but there is nothing about them that towers. They begin; they end—definitely and squarely. They are horizontally substantial; while the Mark Hopkins is vertically lithe and graceful.

Upon entering the lobby of the Mark Hopkins, one finds that it is small. The clerks at the desk at all times have a full view of the lobby. The registry desk and the elevators directly in front of it are placed inconspicuously to the left of the entrance. Thus the incoming guest's first impression is the beauty, color and luxuriousness of his temporary home. He is not immediately confronted with the business mechanism of the house.

The several main-floor dining halls and ballrooms are grouped about and open directly into the kitchens. This arrangement enables large crowds of people to be served with speed and dispatch and while the food is in prime condition. The kitchens are of the daylight type, better ventilated and illuminated than the old-time basement kitchen.

In the basements of the hotel there are garage accommodations for 200 cars, so that the transient and permanent guests enjoy the convenience of keeping their cars on the premises. Garage facilities have come to be an indispensable part of the new hotel building.

Executive offices for the entire personnel are located on a section of the mezzanine floor, which is reached only by a stairway and is not available from the elevators. Thus the executives work free from casual and unimportant interruptions.

The upper-floor corridors are well lighted and ventilated, and the bedrooms are arranged to afford several wall spaces, yet are compact and unified.

The plan of having on each of the four corners of the house an apartment suite, consisting of living-room, dining-room, kitchen, bath and bedroom, with a second bedroom and bath possible, is perhaps the ideal solution in making the hotel really a home to the permanent guest. The occupant of one of these units has the personnel of the entire hotel for his staff of servants, minus the bother and expense such a retinue of workers would otherwise entail. He enjoys, in addition, the intimate touch his own living-room, dining-room and kitchen afford to himself and his guests.

The idea of the five-story Mark Hopkins tower being finished as apartments is yet another angle in the problem of providing dependable revenue for overhead expenses. These apartment suites and tower apartments have proved to have a ready rentability on long and short time leases. The suite, instead of being merely an accommodation and liability, becomes a practical asset to lessor and lessee. The demand for this type of unit is little affected by the fluctuations of the transient trade, and the overhead expenses are thus constantly provided for, leaving the transient-room profits relatively free and unincumbered.

In the details of decorative finish and treatment, the modern hotel departs radically from yesterday's prejudices. It was formerly considered indecently unorthodox to have anything in a hotel but dark woodwork, dark doors, dark wall paper, dark carpets, dark drapes, dark furniture, and, in garish contrast, a glistening white, glazed tile bathroom. The white tile bath is gone. In its place is the room tiled in delicately soft, pastel shades. The halls and bedroom walls are done in cream shades and quiet grays, that provide a lovely background for pictures and hangings of gayer hues. The carpets are in harmony with the general scheme. The total effect is one of light and cheer; an atmosphere of relaxation and stimulation and an absence of the depressing.

In the lobby and dining halls of the Mark Hopkins this newer decorative note is well accentuated. Colors of many hues, brilliant yet deep and rich in tone; designs, intricate, exotic, impressionistic, classic, chaste; pictorial interest; mirrors that reflect sparkling fountains—the place is a fairyland—a work wrought from the imagination of artist and craftsman. There are those who may mourn the passing of the old hotel of many stately corridors and indefinite lobbies, but surely even these people will have the good grace to admit that the new hotel gives, in place of mere space, a subtle world of design; a profusion and fusion of color that is at once a marvel to the mind and a delight and intoxicant to the senses.

Cass Gilbert with his Woolworth Building took the first step in the right direction in designing the modern tower building. Conservatism led him to the Gothic. Saarinen, with a freer mind, due to the success of his

[Concluded on page 93]



ROOF LOUNGE, CLIFT HOTEL, SAN FRANCISCO
SCHULTZE & WEAVER, ARCHITECTS

Photo by Lothers & Young



HOTEL DEL MONTE, MONTEREY, CALIF. LEWIS P. HOBART AND CLARENCE A. TANTAU, ARCHITECTS

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HOTEL MARK HOPKINS, SAN FRANCISCO, CALIF.
WEEKS & DAY, ARCHITECTS

Photo by Gabriel Moulin

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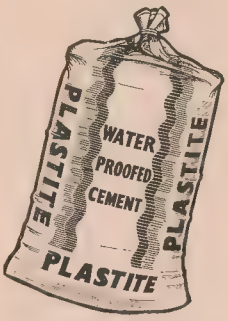


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SOME PROBLEMS OF SCHOOL ARCHITECTURE

[BY JOHN J. DONOVAN, A.I.A.]

IN THE past fifteen to twenty years school architecture, in common with every other field of architecture, has made constructive gains in the principle of efficient adaptation of buildings to the uses and purposes of their occupants. When one considers the variety and scope of the activities housed under the roof of a modern school building, it is perceived that those architects who have devoted themselves to the problems of school architecture have covered much ground and worked what in more ways than one approaches a miracle.

Today the school building is a world and city to its occupants. To the student it is a workshop, machine shop, laboratory, kitchen, studio, dressmaking parlors, counting-house, bank, business and office headquarters, where he gains familiarity with the tools of his future means of livelihood and life work. The school building is his theater, stage, publishing house, news bureau, social and political body, his center of cultural and social contacts that afford him appreciation of the more abstract values of life and living. In addition to work in classroom and laboratory, the student spends no small part of his time on the athletic field as a spectator or participator. Indeed, the modern student is as much tied to his school headquarters as we of the outside world are to our business offices.

The schoolhouse is more and more becoming a community center to the public at large. A goodly number of adults regularly attend evening classes and participate to some extent in social activities.

The architect called upon by a school board is called to a problem of infinite scope, but of the sharpest specialization. He must provide the best accommodations for the school's special curriculum—academic, commercial, technical, trade or all-inclusive—plus facilities that will make it a center of student and community interests. In my own office I find the survey and analysis method to be the most satisfactory in determining the important problems of the specific case. In conference with the principal and department heads I obtain the total enrollment and probable increase for a reasonable future period. Figures on the enrollment for various classes and departments are gathered—for domestic science classes, shop work, commercial work, English, art work, etc. An understanding of the social, dramatic and athletic activities is indispensable, and the night school and general community uses are included in the survey.

From these figures it is possible to determine the relative importance of the school's several activities and how much space should be allotted to each in the proposed structure. The various departments and buildings can be grouped to give the most favorable working conditions of light, ventilation and equipment. Related departments can be located close to each other. Stairways can be planned so that whatever system is used in conducting classes—platoon, Gary, etc.—the student body can go from one part of the building to the other with a minimum of congestion in the hallways, friction and loss of time. In short, the modern school building in the arrangement of major units, in the details of individual chambers, is planned to enable its occupants to function under conditions favorable to maximum mental and physical efficiency.

The completion of satisfactory plans is only part of the school architect's problem. Short-sighted policies on supervision, costs and compensation are too often followed by school building committees. Architectural supervision on this class of construction is all important. A contractor carrying out a purchased plan may be skilled and eminently responsible, but it is rarely, if ever, that he is capable of creating plans and making changes for the better that always appear as the work progresses. It requires first-rate architectural skill to meet these situations at no additional cost. Thus the architect must frequently turn educator and educate the school board to the obligation, shared equally by that body and the architect, of best serving the ultimate client—the public and the child.

At this point the architect's responsibility in seeing that materials of adequate strength are used and properly utilized must be stressed. He should leave no stones unturned to this end. It is true that buildings in the same relative class vary widely in costs per cubic foot. But an analysis of operating and repair costs invariably discloses that figures for the low first-cost building are considerably in excess of those for the higher first-cost building. Replacement and repair expenses on makeshift jobs shortly run far ahead of the difference in original costs and they keep right on moving upward, while the building itself moves downward in value.

Yet another problem complicating the erection of school buildings is the common practice of retaining professional advisors and compensating them from the architect's fee. I believe the professional advisor has a place on every school building program. His first-hand experience in schoolroom work and school administration enable him to give constructive criticism and ideas. But his compensation should come from sources other than the architect's 6 per cent fee. This 6 per cent is spent in order that the remaining 94 per cent may be expended to the best ultimate advantage, and the responsibility for this rests with the architect. To do the work justice he must give his preferred time, attention and thought. It must be a first interest with him for at least an eighteen months' period; in some cases a four and five year period. How can an architect well afford to give the necessary time and attention unless he is fully and adequately compensated?

After all, the professional advisor is not an architect. He could not draw up complete plans; cope with building technicalities; meet unexpected difficulties. These are problems the architect must solve with no aid from the advisor and he must complete the work satisfactorily in all respects. But logical as these arguments are, the circumstances of the practice make it a delicate situation to deal with. It is an issue that will probably only be fairly adjusted through the efforts of the profession in collaborating and working with the school boards of the country to educate them to the faulty vision of the custom.

Aside from these immediate questions, the architect specializing in schools has it as a privilege and responsibility to make creative contributions to the broader concepts of the American educational movement. He can, in fact, hardly realize the final possibilities of his specialization unless he brings to it something more than mere technicalities. He must bring perception and understanding of the movement in relation to the social, economic and political forces operating today.

For instance, business and industry are constantly raising their standards as to the mental and training qualifications of employees. In seeking even a minor position, the high school or college graduate has the preference. The economic and social orders of the day seem to demand that the schools shall more closely coordinate their work with the practical tasks and complex issues that

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HIGH SCHOOL OF COMMERCE, SAN FRANCISCO. JOHN REID, JR., ARCHITECT



HORACE MANN SCHOOL, SAN FRANCISCO
JOHN REID, JR., ARCHITECT

Photo by Gabriel Moulin



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JOHN J. DONOVAN, ARCHITECT



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TREND OF ARCHITECTURE IN CALIFORNIA RESIDENCES*

[BY REGINALD D. JOHNSON, F.A.I.A.]

DURING the past forty-odd years in California, or since the days of the so-called "ginger-bread" period, there has taken place a most interesting architectural development and search for appropriate and fitting architectural styles. The range of architectural styles as developed by this movement has been almost unlimited and unfortunately no section of any country can equal in variety the attempts which we have made to solve this problem. We are still daily confronted with various examples of these efforts in design, ranging from the would-be cozy Chinese bungalow with its painted tin tile roof to the Mission garage with its all-important campanile.

While this development has often been painful to watch, it nevertheless has not been without interest, and now that we are apparently passing through the extreme jazz plaster and vari-colored shingle period there are indications on all sides that we are settling down to two more or less distinctive types, and the development of one general style is probably not far distant.

The two types which are at present most in evidence in our domestic architecture we will call, for the want of better names, the Mediterranean and the English. In both these types a very good deal of fine work is being done, work of which we are all justly proud.

No one can question the charm of the better examples of the Mediterranean style as developed by our local architects. No one who has at heart the interest of better architecture in California would wish to see this style replaced or discouraged in any way, and it is only to be hoped that this type will receive more support and will not be cast aside for some new style which may at first appeal somewhat to one's sense of novelty, but which may have little else to recommend it to thinking people.

And now a word for the so-called English type, many excellent examples of which we see about us. This type has been developed by those people who believe that from the Anglo-Saxon point of view there has been but one real architectural interpretation of the word "home," and that interpretation is the English or the Colonial, its Georgian offspring. These same people are well aware of the charm of the Spanish and Italian, and of the appropriateness of these styles to local usage, and the interesting question which we have to solve is, "What style or type can be suggested for these people, who recognize the inappropriateness of the English in California, but are not willing to forego its charm and livable qualities?" Can these two types be fused together and out of this fusion a new style developed which will satisfy at the same time those seeking the home atmosphere and charm of the English and still retain the romance of the Mediterranean?

Have we not before our eyes examples of early attempts along this very line of thought, attempts to combine the livable quality of the Georgian with the romantic quality of the Spanish? Are not the early California houses the indication of the source to which we should go in seeking the solution of this problem? Those houses of Monterey, for example, built by the early settlers, solved the question of a background for their American furniture and at the same time gave an indication of the possibilities of this type when used for the solution of problems susceptible to picturesque solutions.

If we study and analyze these early and often crude attempts we find that in place of the painted wooden exterior of New England we have the plaster wall, which of course from a practical and artistic point of view is better suited to our semi-tropical climate and vegetation. In place of the shingle roof we find the hand-made tile and the hand-split redwood shakes, and in place of the severely plain New England silhouette we find the overhanging balcony and informal outlines typical of Spanish work in the mother country and in her colonies.

One of the most striking, and promising, features of much of our current work is the increasing attention being paid to craftsmanship. Unquestionably much of the charm to be found in the early work in California comes from the naive handiwork of the builders. Much of this, the picturesque, is crude; and it is to be noted that our first efforts to reproduce, in a literal, imitative way, the primitive effects of tile and wood and iron, are changing to honest, intelligent efforts which involve cooperation and frequently creative skill on the part of the artisan. An obvious instance is the development of stucco texture and color; more interesting, because more capable of infinite variety in design, is the use of wrought metal, although not more important since it is not so essentially structural. Very lovely decorative tile is coming into play with brilliant possibilities for both house and garden treatment. In fact, the wave of enthusiasm for craftsmanship is rising so high that, like the Morris and other cults, it is capable of swamping us with an unintelligent and inartistic surfeit. However, there is a very encouraging amount of sanity shown in this respect, and in the ensemble design of house architecture—the evidence of enthusiasm, of a love for beauty, based on sound principles of composition and proportion. It is obvious that inspiration is being wisely disciplined by study.

If we are to develop a true California style of architecture, let us see if we cannot retain the so-called Mediterranean style, which is now being so successfully developed, and for those who seek a somewhat different architectural atmosphere for their homes let us see if there is not in the architecture of early California a solution in another style which shall altogether harmonize with the so-called Mediterranean, but withal be distinctive, fitting, practical, and altogether livable.

*Courtesy of "CALIFORNIA SOUTHLAND"

* * *

1927 BUILDING OUTLOOK GOOD

New 1927 building operations totaling more than $3,500,000,000 are already planned, under way or about to be started in the United States, according to a nation-wide survey of the construction industry just completed by the Building Economic Research Bureau of the American Bond & Mortgage Company, which estimates that not less than $6,250,000,000 will be expended on new construction during the year.

The survey, which was made with the cooperation of representatives of the Associated General Contractors, the National Association of Building Trades Employers, State and city officials and executives of local real estate boards and chambers of commerce, summarized the building situation as follows:

Housing shortage created by war has ended, but normal requirements for homes and the demand for industrial, commercial and public building will keep construction industry highly active. There is practically no overbuilding, and a number of cities need certain types of industrial, commercial and public buildings. No reduction in building wages is expected and it is anticipated that labor will ask further increases in some localities this spring. Material prices are well stabilized and no reductions expected until, perhaps, the latter part of the year.



RESIDENCE OF MR. GEO. F. STEEDMAN, SANTA BARBARA, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT

Photo by J. W. Collings



RESIDENCE OF COL. D. C. JACKLING, WOODSIDE, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT

Photo by Gabriel Moulin



RESIDENCE OF MRS. E. W. ZIMMERS, SANTA MONICA, CALIF. DESIGNED BY JOHN BYERS





RESIDENCE OF MRS. JOHN BYERS, SANTA MONICA, CALIF.
DESIGNED BY JOHN BYERS

Photo by Miles Berry



RESIDENCE OF DONALD PARKINSON, ARCHITECT, LOS ANGELES

ARCHITECTURAL PROBLEMS IN SMALL-HOME FIELD

[BY R. F. HAMMATT]
Secretary and General Manager, California Redwood Association

ACCORDING to figures compiled in 1921 by an advertising agency of national reputation, 95 to 99 per cent of the home-building operations of the country are controlled by speculative builders, and this class of construction closely approaches 42 per cent of all the country's construction—educational, office building, industrial, etc. The speculative builder constructs to sell in a ninety-day period at the most. In order to survive the intense competition of his field, he must eliminate every expense that can be readily dispensed with, so that the house can be priced to turn over without delay. Architectural service is one of the items that can be dispensed with.

These figures, therefore, place the percentage of houses designed and built from original architect's plans at 5 per cent. In some localities it may be less than that, but 5 per cent will serve as a working basis. Though this survey was made in 1921, it is still essentially correct for all practical purposes. The intervening years have seen an expansion of the speculative building industry in the small-house field, unparalleled in the history of the country, and there is no indication that it will fall greatly from its present high levels. The principle of mass purchasing, production, sales and specialized salesmanship has been adapted by the industry and is generally employed to keep down costs and selling prices and secure a large turnover within short periods.

Through this state of affairs the architect is automatically eliminated from sharing in the profits of the most extensive branch of building and construction in the country. The small house, which is built by the hundreds and thousands yearly in every American city, is not profitable for the architect to handle. The general average cost of these homes runs from as low as $2,500 to $12,000. On jobs of this size architectural service is an item too great to be practical for the speculative builder and ultimate purchaser to stand, and too small to make it worth the architect's time and attention.

The solution of these difficulties, so that the architect may ultimately find that the small-house field offers him profit, if he is attracted to it, lies in working out an application of the mass production and mass sales and merchandising principle for architectural service. At several points there is evidence that constructive steps are being taken to overcome the present difficulties.

It is the growing custom of the larger home building and construction companies to hire an architect to design all its houses. The architect so retained participates in profits he would not otherwise obtain. Though his work is held to the more or less rigid demands of a standardized system of materials, costs and selling prices, he is still able to raise the general architectural standards and tone in the sections and subdivisions where the company operates.

Architectural competitions are becoming more numerous. The designs thus obtained are merchandised and otherwise made available to the speculative builder, and on the whole this idea makes a constructive contribution to the movement of better home architecture.

Such organizations as the Community Arts Association of Santa Barbara, the Architect's Small House Service Bureau of the United States, Inc., The Small House Plan Service, Los Angeles, and the project so carefully drawn by Clifford I. Truesdell, Jr., all indicate that practical steps are being taken to make architectural service available to the small-home builder and owner at a profit to everyone involved. Difficult and many-sided as the problem is, it is not improbable that the activities of all the organizations and agencies now at work may be finally correlated and centralized. It would then be possible to make architectural designs, of recognized authenticity and fitness to the purpose, available to the majority of small-home builders. Supervision of construction could be provided for and a complete service delivered at a profit to the architect, builder and owner.

Though it may be some time before a satisfactory system to this end can be evolved, the influence of the architect in guiding and shaping the standards of the small-home building field is supreme. The speculative building field keeps an eye upon what the architects of the country are developing in the way of homes and loses no time in doing likewise. On every hand there are copies of conspicuously fine examples of residential architecture. The speculative builder duplicates, on a smaller scale, impressively beautiful homes designed by architects, and thereby increases the popular appeal and salability of his own houses. Progressive building material concerns are abandoning "commercial" designs and substituting those from recognized architectural sources.

Finally the public at large has a flourishing interest in good home architecture and a growing recognition of the value of sound design, capably and individually executed in relation to the house, its lot, street and surrounding neighborhood. It is developing discrimination in the details of architectural styles, choice, uses and combinations of materials, and the public is slowly realizing that the services of an architect are indispensable if all the factors and elements of a single house, no matter how modest, are to be assembled and adjusted for a wholly satisfactory result.

If intelligent, comprehensive, practical architectural service can be made available to the public at large at prices that mean no undue drain or hardship on the individual pocketbook, this whole unwieldy issue of the architect sharing properly in the artistic and financial phases of the small-home building industry will be largely solved. When the architects meet the objections and solve the problems of the ultimate public client, they will have solved their own difficulties in this particular case.

* * *

"Watertight Concrete," Bulletin 301, just issued by the National Lime Association, 927 Fifteenth street N. W., Washington, D. C., is an attractively covered and well-illustrated discussion of the value of hydrated lime in concrete. The text is based upon actual experience, supplemented by laboratory data. The experience of engineers, architects and contractors, from all sections of the country, is drawn upon and the illustrations show the character and type of construction where lime was used to make the concrete water-tight. These range from structures such as the Wilson Dam at Muscle Shoals on through the whole list of concrete uses, office and public buildings, stadiums, reservoirs, tanks, basements, etc. Copies of this bulletin will be mailed free upon request to the National Lime Association or any member company.

* * *

White Brothers, "Hardwood Headquarters," are establishing a warehouse in Oakland to better serve their East Bay customers. The company has been in business for over fifty years and maintains San Francisco headquarters at Fifth and Brannan streets.

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Installations in other buildings illustrated in this issue include—

Carpets, Shades and Linoleum in the enlarged Clift Hotel, San Francisco
Schultze & Weaver, Architects

Linoleum and Shades in the Financial Center Building, San Francisco
Frederick H. Meyer, Architect

Battleship Linoleum in the Pacific Telephone & Telegraph Building, San Francisco
Miller & Pflueger and A. A. Cantin, Architects

Hunter-Dulin Building, San Francisco
Schultze & Weaver, Architects

High School of Commerce, San Francisco
John Reid, Architect

Temple Emanu-El, San Francisco
Bakewell & Brown and Sylvain Schnaittacher, Architects

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HOLLYWOOD STORAGE WAREHOUSE, LOS ANGELES, CALIF.
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by The Mott Studios

INTERIOR DECORATING

WHAT IS "CORRECT" IN DECORATION?

[BY ZOE A. BATTU]

AFTER spending some time in pursuit of material with which to give an approximately accurate idea of decorative practices and tendencies in the West, I feel much like a man who dashes into his burning home to snatch what possessions he can from the flames. The fire of decorative discussion is mighty and hot, with many factors and factions, adding to or seeking to quench the flames as the case may be. One rushes into the conflagration and catches up something—an armful of ideas, impressions and theories. Sorting them out on the sidewalk, one remembers that there were other things he should or might have rescued. Neighbors and the family gather about to ask why one did not rescue this, that or the other thing and to dispute the importance of the recovered possessions. One secretly wonders if it would not be just as well to throw the things back into the flames and make a new attempt.

The pursuit and the dashing, however, are agreeably exciting. There is a thrill about it all. What one saves to display may be a miscellaneous collection of facts in a questionable and incomplete state, but perhaps they will serve to show what this fire feeds upon; what the West has in hand with which to work and possibly bring forth a new order in decoration. Let us, then, sit down on the curb and sort over whatever elements are here presented in an after-the-fire spirit, and with the understanding that out of the hottest and most unruly fire there can ultimately come the most satisfactory and enduring principles.

It is hard to find a starting point. There are so many races and peoples here—Occidental, Oriental, Latin, Semitic. The contours of the land are varied; the climatic conditions of many moods. Upon all peoples the spirit and atmosphere of the West lays a magic spell; pervades and animates their thoughts, works, imaginations and minds with an exquisitely subtle exhilaration. These things are part and parcel of the land, soil and seas of the West. They are intricately interrelated with the architectural, decorative, cultural, social and artistic activities and outlook of the Western mind. It is difficult, if not impossible, to separate the forces into decently exact, precise units.



We have come by the French, Spanish and Italian influences that apparently dominate Western home architecture and adornment, by a process of assimilation and Americanization, typically Western. During the gold rushes and immigration movements, the Latin, Anglo-Saxon and Oriental peoples came to our shores in great numbers. The immigrant found somewhere in the West a geographical and climatic environment similar to his native land. Economic pressure did not thrust him into a bewildering world of wheels, machinery and slums, as in Eastern industrial centers. He was free to take to the land, the fishing smack, an open-air market, shop or restaurant. He built a home about an open court, or perched on the cliffs above the sea. He planted a garden; put up an arbor; grew a grapevine and went on spending his days and nights much as many ancestors had spent them in France, Spain, Italy or even the Orient.

With the possible exception of the Oriental, the process of adjustment was accomplished with a minimum of friction and misunderstanding between the immigrant and the more seasoned American elements. Americanization in the West has been more a process of mutual exchange than in any other part of America, with neither element called upon to surrender the inherently sound of his past and traditions. Perhaps to no other part of America have immigrant peoples brought their architectural and cultural principles to an environment so harmonious and receptive as to Western America. In few instances has an exchange and adaptation been made so readily and naturally. It is safe to say that Latin traditions rooted themselves in Western America, not wholly because of stimulated fashions, but largely because the people recognized their fitness to the contours of the land.

In the frenzy of first enthusiasms there were, of course, decorators and architects who ran flagrantly afoul of good art practices. Let us not dwell upon that period. The phase we are apparently entering is of more constructive promise. Its problem is one of striking our own true balance between the elements that come to us from the past; of creating furnishings of inherent merit; of adjusting these elements to the needs and purposes of the modern home.

It is distinctly a process of creative adaptation; and positive forces, capable hands and appreciative minds are contributing to it. We find Western decorators whose workshops are turning out furniture finely wrought and proportioned to fit into the modern home easily and gracefully. We find workers in color, seeking to evolve a color language in which we can express ourselves naturally and spontaneously. We find Western craftsmen working in metal, in pottery, textiles, leather, in all manner of mediums to create things which shall embody the final essence and enduring values of currents and forces rooted in this land. These things are produced in



the spirit that all things of lasting merit were ever produced—to fit a definite need; to satisfy the desire of people for objects with some impress of their day upon them.

There are still hard and fast devotees of the antique and the exact copy; still "Period" cranks. The antique will always be with us. It should, for its charm cannot be denied. But when it comes to a choice between the antique that has only age without original merit to recommend it, and the present-day production with a freshness of design and obvious adaptability to its purpose, it seems the wise choice should not be hard to make. So, really, there are no more sacred rules about antiques, Periods and like patter. So long as the decorative units of the home or room have good relation to the background, are in harmony and accord of principle and contribute to making the home genuinely livable and comfortable, it matters little to what Periods or lands they belong. A judicious combination of Periods and styles may lend unity and variety and the superior virtue of giving expression to the educational, cultural, social and artistic interests and sympathies that the average Westerner finds all about him and that have a place in his thoughts, work and home.

So much for things Occidental. But we can hardly lay aside this decorative issue without some consideration of Oriental influences. We cannot disregard them, for investigation shows that Western dealers in Oriental wares are doing a flourishing business. The public is buying the wares and presumably making use of them in the home. The movement is ancient, yet new. The people of early and medieval Europe went to great lengths to obtain Oriental goods. Columbus discovered America trying to find an unobstructed water route to Asia, yet the Oriental has remained always aloof, strange and unknown. But somehow in the West the two peoples seem now to stand in a relation hitherto unknown. They meet on ground and under conditions peculiarly favorable to both minds. It is not improbable that a free and rich exchange and assimilation process may ultimately take place.

To what end? It is hard to say. In architecture we see here and there in ornamentation strong Oriental influences, but the major masses do not lend themselves as a background for Oriental furnishings. If the individual has acquired a sense of appreciation, a consciousness and kinship with Oriental principles and forms, the objects will find somehow a relationship and contact with the American home. The personal element and mental perception become the final arbiters for their use or non-use. Unless these factors are properly and sympathetically evolved, utilization of Oriental objects serves not originality or beauty, but artistic suicide.

Whatever the practical difficulties may be, they will be somewhat minimized, if one searches out the truly fine and authentic works. A close scrutiny of genuine Oriental wares reveals the utter folly of fairly judging such work from the prevalent styles in chop-suey places, tea gardens, "Oriental" rugs made in Hoboken, New Jersey, biscuit-tin duplications of vases, statuary and similar objects. These things are commercial claptrap. Even to my lay mind and undeveloped understanding, it is apparent that really fine Oriental works are characterized by a chaste simplicity of line—movement, infinite grace and delicacy, rhythm, unity, flexibility without weakness; while the exquisite perfection of craftsmanship is something whose spell could never pall. The symbolism of the art is a world the Occidental mind, schooled in essential forms, can only speculate upon. Assuredly, then, no art, however highly perfected or different, can find fault with these qualities; can claim they have no significance or future in our lives and homes.

* * *

SAN FRANCISCO'S FUTURE

[Concluded from page 49]

architects and builders of California have set a mark for all America. In residence districts about the Bay, and down the Peninsula, they have adapted the Spanish colonial type in homes of rare beauty and charm and suitableness to climate and background. Financial houses have done their part. Here is a large group of responsible, conservative business leaders who have given the most convincing proof that they believe in San Francisco and California, that they not only think but know that this city and State are going forward to greater things.



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LACQUER—THE SUPER-FINISH OF TODAY

[BY THEODORE W. QUANDT]
Secretary-Treasurer, A. Quandt & Sons

IN DISCUSSING the character of this newest member of the paint family the question naturally arises in the mind of the layman, what is it? Without entering into a technical discussion of this finish, briefly stated it is this: Nitro-cellulose lacquer is a by-product of gun cotton, reduced with special solvents and fortified by the addition of resinous gums. We all know that cotton is a cellulose product, and by treating it with a mixture of sulphuric and nitric acids the cellulose becomes nitrated, or nitrogen is added to the cotton.

The use of lacquers by the Chinese, and later by the Japanese, dates back to remote antiquity and, in later centuries, it is said to have ranked first among their arts. However, it is interesting to note that the basis of their lacquers was and is entirely different from the modern nitro-cellulose lacquers discussed herein. The lacquers used by the Orientals are obtained by tapping the "Rhus vernicifera," known as the varnish tree, native to China. We are all quite familiar with the beauty of their lacquer finishes and the fact that they have been able to preserve objects of great artistic merit for centuries.

Our lacquers today are the result of the most thorough research work, experiments and tests of our modern laboratories. Scientist, chemist, technician have united in meeting the new demand for a super finish that would fulfil the most exacting requirements of modern industry, and particularly the building industry, to facilitate the erection of the great buildings rising skyward in our cities today with a speed such as the world has never before known.

And since "Time is the essence of the contract" in erecting our mighty structures today, nitro-cellulose lacquer takes first place so far as the painting work is concerned. To save time is the eternal problem and job of the world, and truly "To save time is to save money."

The superior qualities and advantages that the painter-craftsman finds in the remarkable speed of application, greater durability and economy of a nitro-cellulose lacquer are, briefly, as follows:

First, from the standpoint of the owner, the minimum time for the completion of his building is a matter of prime importance, and herein lacquer demonstrates its greatest value, for no other known material on the market today can be handled with such great speed and, when properly applied, produce such a beautiful finish and durable job.

This fact was proved conclusively by our organization to the complete satisfaction of the architects, builders, engineer and owners of the 26-story Coast Division Building of the Pacific Telephone and Telegraph Company, San Francisco. The miles of steel trim installed in this monumental building, as well as all the metal windows, door casings, base, and hundreds of oak and walnut doors with holly and ebony inlay, were finished in nitro-cellulose lacquer, both clear and colored. Before we started to apply the lacquers as selected and specified by the architects, Miller & Pflueger, we made the most thorough investigations and tests of the best lacquers obtainable at that time; namely, March, 1925. These tests made by us were far more severe than would ordinarily be possible on the regular accepted varnish or oil enamel finished surfaces.

We learned from these investigations that no building of any consequence in America, or elsewhere, had been completely finished with lacquer up to the said time, and so we had to evolve our own working system and technique of application, and strike out on unbeaten paths to "blaze a new trail." The strict time schedule adopted for the completion of this 26-story building was adhered to in every way, but it would not and could not have been possible except for the lacquer finish we applied, and only because of the quick setting and drying properties of the lacquer used. Nitro-cellulose lacquers set so rapidly that it is possible to work under almost any conditions, so that it is now our regular practice with this super finish to work alongside of the other craftsmen engaged in the erection of a building, no time being lost waiting for others to finish their work before commencing the painting operations. Perhaps no one can appreciate this great difference and improvement in working conditions better than the architect who, under the old methods, is accustomed to seeing valuable days slip by that mean, in many instances, heavy losses of income to his client, the owner.

Next, varnishes and oil enamels set so slowly that dirt, dust and other foreign matter, inevitable in a building under course of construction, adhere to same and, regardless of how careful the craftsmen may be, a first-class job cannot be produced, since the painter can not control the working conditions of all the other crafts involved. At least thirty-six hours or more are required between coatings where varnish and oil enamels are applied.

But lacquer sets so rapidly (just a few minutes) that dirt, dust and other foreign matter can not adhere. Volatile thinners used to reduce lacquers, such as amylacetate or methylacetate, commonly known to the layman as "banana liquid," evaporate instantly when exposed to the air. It might be interesting to note further that lacquers dry by evaporation, which accounts for their speed in setting and drying; while varnishes, oil enamels and paints dry by the absorption of the oxygen from the air, or by oxidation and are much slower in setting and drying. In about thirty minutes lacquer is ready for handling again and two or more coats can be applied on the same day and, if necessary, a complete job made. Its hard, porcelain-like finish presents a full, lustrous coating of great beauty and durability, which will withstand severe abrasion and constant washing with strong alkaline solutions, such as are usually employed by janitors in their cleaning work. Nitro-cellulose lacquer is not affected by heat, cold or moisture, or the caustic action of acids. It may be applied in a dull finish, a satin-like finish, semi-gloss, or polished to a mirror-like surface.

To take a concrete illustration as to the speed with which lacquer can be applied and completed under building working conditions, with which every architect is familiar, we wish to cite the following experience. Just recently we were completing the painting work in one of San Francisco's finest and largest hotels. A problem arose in connection with the finishing of the elevator cabs, which were specified by the architects to be a varnish finish on hardwood, and rubbed. It was desired by the hotel management to procure the use of these elevator cabs at the earliest possible moment, as they were greatly handicapped in carrying their guests to their respective floors. We thereupon suggested that these elevator cabs be finished in lacquer and that, if they accepted this new finish, we could deliver a complete job within about thirty-six hours. This they decided to do and our organization finished these cabs and delivered them as promised, to the great satisfaction of the owners, architects and builder. After more than a year's strenuous use we find these cabs

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in perfect condition. It is obvious that this result would not have been possible under the old varnish finish as originally specified.

We know from these proved facts, which are based both on our valuable experience in the Telephone Building of San Francisco, the first great building in the world to be completely and successfully finished in lacquer by air-gun process, and our continuous daily lacquer operations on all types of work and under all kinds of working conditions, that the selection by the architect of a quality nitro-cellulose lacquer finish and its proper application by air brush by experienced craftsmen will insure the greatest durability, the most economic and beautiful finish obtainable today, and that such finish can be applied in the shortest possible time, thus delivering the building to the owner many days in advance of the completion date possible under old conditions. The increased income from the time saved and consequent lower cost of the building to the owner needs no further comment.

Further, every architect and owner is vitally interested not only in the first cost of the construction of a building, but its *upkeep* cost as well, and here the selection of materials becomes a matter of supreme importance. Painting is a service that is constantly required in any utility building, whether it be office building, hospital, public building or the like, due to the changing conditions which must of necessity take place from time to time, as well as the paramount matter of preservation and beautification. Lacquer coatings can be rapidly and economically applied and are thoroughly adaptable to these changing conditions and requirements. The old line of oil enamels and varnishes begin to deteriorate from the moment they are applied, whereas, on the other hand, nitro-cellulose lacquers, because of their inherent nature, improve with age. Thus the owner again is spared the expense of early repainting work due to inferior materials and perhaps faulty workmanship.

No architect or owner should view the cost of a quality painting job from "first costs" only. All painting work should be considered from the standpoint of "ultimate" or upkeep costs. If the wrong coatings are originally specified and applied, it simply means that when repainting is necessary such coatings will have to be removed, and so the owner is penalized this additional and unnecessary expenditure.

A few facts and figures brought down to as recent a date as figures are available will surely interest the architect in particular, because of his great responsibility to his client in selecting the best materials, from every standpoint, to be incorporated in his building.

From one of Sherwin-Williams Co.'s most recent bulletins, dated January 27, 1927, we quote as follows:

"The latest available figures, covering the period from January 1 to June 30, 1926, show a total manufacture of 10,136,800 gallons of pyroxylin (lacquer) products. The first half of 1926, in comparison with the last half of 1925, showed a decrease of 6.8 per cent in the manufacture and consumption of paste paints, and 3.9 per cent in mixed paints. For the same period an increase was shown amounting to 10.7 per cent for varnishes and japans, and of particular interest to you is the fact that it shows an increase of 62.9 per cent for pyroxylin lacquers. It is also interesting to note that there are now 111 manufacturers of pyroxylin products in the United States today."

These figures show better than any words the tremendous increase in the manufacture and use of lacquers. Quoting further from this same Bulletin:

"If it were not for the fact that some of the higher-priced cars give an option to their purchasers of either varnish or lacquer the automotive manufacturers would be on a 100 per cent instead of 95 per cent lacquer basis. There is not a car manufacturer today that is not using lacquer on some of their models. Even Pierce-Arrow, Lincoln and Locomobile turned to pyroxylin lacquers during the past calendar year. We have never been able to obtain any definite authentic figures on the consumption of lacquer in the furniture trade, but as far as we can determine the national percentage is approximately 40 per cent lacquer to 60 per cent

varnish. In the Grand Rapids section the percentage in favor of lacquer is very close to 100 per cent."

Speaking of the speed attained in the application of lacquer by the air-gun process (or air brush, as it is now known):

"It has been said by good authority that a building comprising 1000 rooms can be completed at least 20 days earlier on a lacquer schedule than on a paint and varnish schedule. Imagine what a large saving this would be in rentals as well as interest on the money for the 20-day period, sufficient to pay a large part of the entire cost of the work. I quote from an article on the use of lacquer in buildings by William J. Miskella, M. E., appearing in the January number of *Factory*, the magazine of management, as follows: 'It lessens the time of idle investment during construction. It brings the date of occupancy nearer. It sets before the dust and litter accompanying construction can impair the finish.'"

Concluding, this authority of the Sherwin-Williams Co. states:

"Lacquer is steadily growing in favor for architectural work, particularly for big building operations. It has already passed through the experimental stage and can be definitely recommended with assurance of satisfactory results."

And the editor of "Industrial Finishing," Indianapolis, Ind., which covers the finishing of industrial products in many lines of industries in America, in a letter to the writer dated January 31, 1927, substantiates the above-mentioned figures and in concluding his letter states: "Lacquer is on the increase and will continue so, as more executives become convinced of its merits."

The above facts and figures are very illuminating and show clearly the trend toward lacquer finish and the rapid strides this new and vital member of the paint family is making. Practically every paint and varnish manufacturer of any consequence is now investing thousands of dollars in the erection and equipment of new factories for the manufacture of nitro-cellulose lacquers. To the architects of the Telephone Building of San Francisco (Miller & Pflueger) the paint industry of America must give full credit for having pioneered the way in specifying lacquer complete for this monumental building. They had the vision and courage at that time, March, 1925, to recommend this new material to their clients, and today this building and the lacquer job stand as eloquent proof and testimony of their good judgment and foresight.

Because of the widespread interest in this new super finish and because of the very limited amount of lacquer work completed so far in the building industry, we have arranged to make a special motion picture reel showing the actual application of lacquer by air brush in the 22-story Hunter-Dulin Building, San Francisco. This picture will show in a graphic and concise way just how this new material is applied under building working conditions. With this picture we shall be able to show the architect, his client, and those interested the superior advantages of a quality nitro-cellulose lacquer finish. It is now in process of making, and when ready will be available to any architect preparing specifications for a new building and who may not have the opportunity to visit either of the above-mentioned jobs, and who desires practical information.

* * *

CEMENT COMPANIES MERGE

The Pacific Portland Cement Company and the Old Mission Portland Cement Company announce the consolidation of their properties and holdings, under the management of Robert B. Henderson, William F. Humphrey and J. A. McCarthy.

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LACQUERS—ENAMELS

THE NEWER TRENDS IN HOTEL BUILDINGS

[Concluded from page 55]

predecessor, owing to the fact that his design after all was but for a competition for the Chicago Tribune, took the second step. From these two, the Modern Renaissance is developing.

The former skyscraper was based on horizontal precedence and the piling of one building on the top of another. Recent attempts of putting a temple on the top of a plain mass is a throwback to the former fundamental error in design, and it is generally conceded that the buildings which the telephone companies have built throughout the United States, following the Saarinen design, are in the right direction. There are some buildings that have gone even farther than this in an attempt to create new forms by using old ones well developed in the past, in new proportions with accentuated verticality. It is along these lines, we believe, that the future of the tower building lies rather than in the slavish copy of either Gilbert or Saarinen. All of these modern designs, however, are in the right direction, as they solve the problem naturally, rather than by an attempt to force the old horizontal architectural forms into vertical use.

Thus, we see the changed living conditions changing the skyline of the world. The "home in the air" motif is generating new forms of architecture.

* * *

SOME PROBLEMS OF SCHOOL ARCHITECTURE

[Concluded from page 65]

confront the present-day youth. There is apparently a great deal of waste throughout the educational process, resulting in crime, disorder and inability of the individual to make normal adjustments with life. Shall these problems be met by requiring a longer period of compulsory attendance? Are there not many possibilities in working out a better system of part-time classes and part-time employment in business, the arts, crafts and trades? It is self-evident that the cost of education is steadily rising. If business and industry demand so much of the schools, would it be practical to work out some sort of a business and industrial education tax, since the property sources from which school taxes now come are fast approaching their capacity burden? What is the more constructive economy—to expend the needed funds for more efficient education; or to pay the bills of crime, wasted lives and individual maladjustment, apparently growing out of faulty or inadequate education?

Broad concepts—intricate and complex! Yes; but has not architecture throughout the period of mankind's development played a major part in fusing abstract and concrete elements so that both factors could be utilized by the average man? It would seem it has, and in this case it may and will again do so.

* * *

STRABLE HARDWOOD CO. CHANGES

It has recently become known that the Strable Hardwood Company of Oakland has been purchased by a company headed by J. O. Elmer. This company has operated in the East Bay district for twenty years and under the leadership of George H. Brown, retiring president, has made remarkable growth.

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* * *

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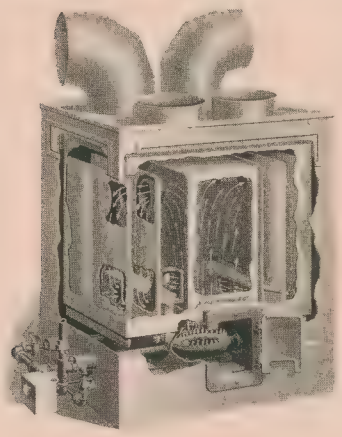
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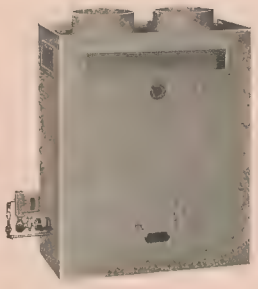


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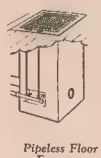


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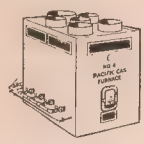
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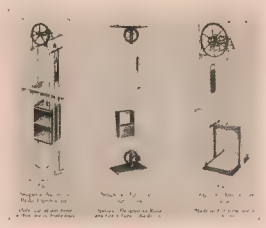
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The Minor Ecclesiastical, Domestic, Garden Architecture of So. Spain, by A. Whittlesey. Illustrated with 106 plates of photographs by the author. 135 illustrations.....$10.00

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Lesser Known Architecture of Spain, by F. R. Yerbury. Photographic record of interesting examples of small buildings and architectural details. 48 collotype plates. (In portfolio form, $7.50.) Bound form..$10.00

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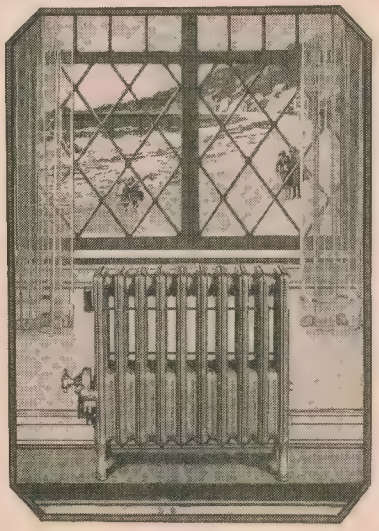
The Old Mission Churches and Historic Houses of Calif., by Rexford Newcomb. With 217 illustrations and measured drawings and 24 line drawings. (Companion book to "Spanish Gardens and Patios"). $15.00. (Villas of Florence and Tuscany).....$15.00

Old Architecture of So. Mexico, by G. Van Pelt, Jr., 125 pages with about 240 beautiful illustrations, many full page, and very well selected. 10x14 inches (1926).....$10.00

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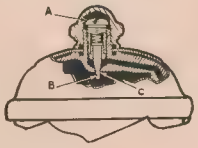
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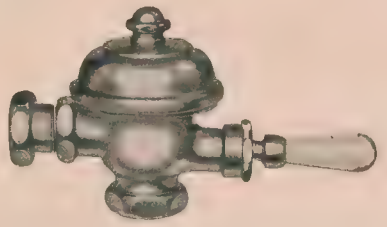
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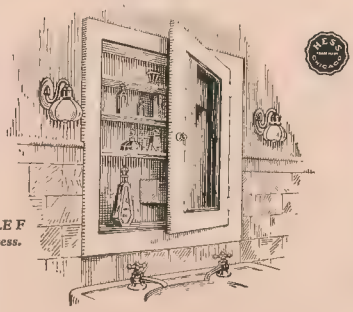
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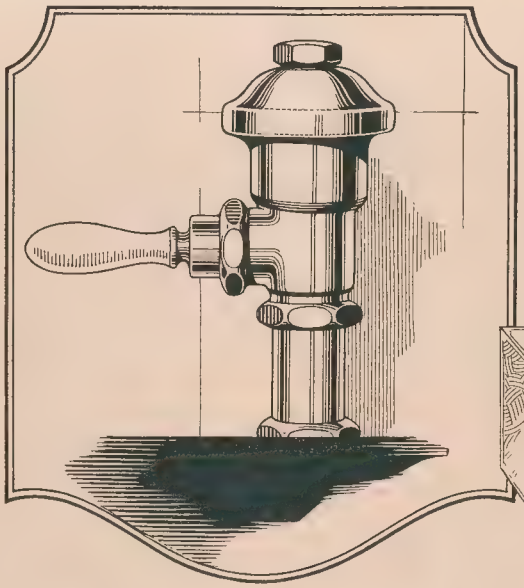
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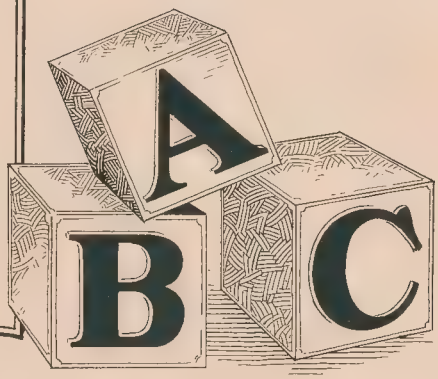


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GENTLE-PEOPLE'S HOUSES

[BY HARRIS ALLEN, A. I. A.]

During the last few years in Southern California it has become evident that a change was gradually developing in the architectural treatment of domestic work of the better class, especially in that inspired by Spanish-California traditions. More restraint was shown; a firmer, more assured handling of motifs and materials; a subtler, more refined sense of proportion, of relationship between the elements of a composition, of detail. The experimental stage seems to be passing.

Much of the early work was charming, but its exuberance, its riot of fancy, resulted in a decidedly theatrical effect. The presence and influence of the many great moving picture establishments no doubt had much to do with this; the sudden increase in population and wealth, the abundance of flowers, the warm brilliance of sunshine, all were more or less intoxicating.

Steadying down after this positive spree of form and color and texture, many of the South's veritable galaxy of talented architects are now producing compositions of a high order of merit. To attain a quality of refinement, of dignity, without losing vigor and spontaneity, is no mean accomplishment. Much that is being done can certainly be called "distinguished," which is a term architects are chary of using.

Among these men Mr. Roland Coate, some of whose recent work is illustrated herewith, is decidedly to be counted. Young as he is, he has "arrived." These buildings are architecturally sound. They are based on the elementary principles of design; but they are far from being stereotyped. They exhibit both restraint and urbanity; and quite as obviously, but without ostentation, they have "character," a thing difficult to explain to the layman, perhaps, but clear to the architect; but it is hardly possible that the intelligent layman will not recognize that these houses have an air of distinction—like a thoroughbred racer among draft horses. The analogy is somewhat hard on neighboring houses, which may not be commonplace at all—but let it pass.

It will be seen that the exterior treatment is a logical development of the plan, in every case; occasionally an individual room is adjusted to suit the requirements of good construction, roof framing, outlook, exposure; but always the exterior conforms to the plan, and expresses it. And the plan itself reveals, on inspection, the result of thorough study of individual conditions and requirements, fused into a definite architectural scheme. Terms used in the Beaux Arts system of design come readily to mind. Without using words of a foreign tongue, it will suffice to point out the admirable treatment of axes and vistas, of circulation and separation, of the close-knit relations between house and garden. With one exception, the locations are on comparatively small city lots; and there has been secured the effect of spaciousness and privacy. The climate of the South permits, in fact requires, the factor of outdoor life, so that patios and courts and garden terraces are really essential features of domestic plans. Mr. Coate evidently so regards them, and designs his homes with landscaping elements as integral elements of the plan.

A recent clever novel bore the intriguing title "Here are ladies." Mr. Coate's houses are all in that class, which would impel a passer-by to remark "Here live ladies."

* * *

BUILDING NEW YORK'S NEWEST SUBWAY

A new motion picture film showing the construction work on the Eighth avenue subway system in New York City has just been released by E. I. du Pont de Nemours & Company of Wilmington, Delaware. This film, which is entitled "Building New York's Newest Subway," is printed on safety stock, is one reel in length and requires 15 minutes for showing.

The film is a veritable trip along the line of operation, as it shows not only scenes underground, where great ledges of rock are being blasted away in the tunnels, but also work in the open trenches and cuts. How windows are safeguarded from vibration caused by blasting, how monuments are propped up and how telephone and electric cables are kept in operation are pictured in the reel, as are the great tools used in the work, such as telfers, caterpillar shovels, powerful trucks and steam hoists. Scenes showing how explosives are used and stored on the job are interesting features. This film may be obtained upon application to the Publicity Bureau of E. I. du Pont de Nemours & Company of Wilmington, Delaware.

WHAT IS AN ARCHITECT?

[*From an article published in 1897 in "The California Architect and Building News"*]

WE CAN define with reasonable accuracy the physician, the surgeon, the attorney, the artist, the sculptor; but the architect has so many sides to his completeness that it is well-nigh impossible for a single mind to work successfully on all the lines which he is now supposed and expected to bring into action. If he could but cut himself away from some things now required; if he could but "press the button" when the inspiration of the sketch is given or when the drawings are perfected and let some other fellow do the rest, we might be able to handle him more readily. But now, through the long, tedious and wearying process from the sketch to the final certificate, which is the architect? Is he the plansman, the designer or the specification writer? Is he the man who sees the bricks laid and the nails driven, or the man who cuts down the extra bills? Or is the true architect just the man who gets the job? Is he the artist or the hustler?

Is the soul of his endeavor to be found in the completed work or in the battle for an opportunity? We cannot tell you. Sometimes he is one thing, sometimes another, and each phase of his many-sided character has some example stalking in our midst and honored in our motley procession; let us take him as we find him, and help him to what he may be, regardless of his complex nature.

When we find architects themselves not able to define an architect we can condone more readily the lack of the knowledge of what an architect is and what he has to do on the part of the laity or general public—and their lack of appreciation as to his worth and his labor.

Just a glance at his multitudinous knowledge may open the eyes of the people to the amount of education required to become a worthy member of that, without exception, noblest and most difficult of the professions.

The list of arts and sciences an architect has to have at his fingers' ends is very formidable. Acoustics he must be very conversant with, otherwise the auditoria he designs will be failures. Arboriculture, horticulture and landscape gardening he must be acquainted with, for often he is called upon to oversee the laying out of the grounds around the mansion he is putting up or around some large public building so that all may harmonize. The knowledge of archeology and history is also one of his necessary accomplishments, for little could he design without a vision of old buildings, without a knowledge of the history of architecture.

Boxing is an art to which he should not be a stranger—to defend himself against some truculent contractor when he insists upon him doing what is right and according to contract, or against an owner who believes that he, said architect, has prepared plans, etc., for him just for the benefit of his health and to keep his hand in, when he asks him, the owner, to pay what he owes.

When he comes to choose the best materials for the several parts of his buildings, chemistry and mineralogy, metallurgy and geology have to be thoroughly digested; and when his materials come from the vegetable kingdom, botany. Imagination and design he must be blessed with and the art of drawing, by which he makes these known to others. Educational methods and pedagogy he must be grounded in when he puts up colleges and schools and ecclesiology when he designs churches.

The science of ethics as it enters into the complicated and delicate relations of architect and client, architect and contractor and architect and craftsman, as well as the relations between architect and architect, has to be referred to more frequently perhaps than in any other relation in life, for without a scrupulous attention to its codes no true architect can be.

Law, although theoretically out of his province, practically he must have a smattering of; both in regard to the relations above mentioned and in getting out the numerous legal documents and filing the same required during the preliminaries to building and at other times during its progress which his client more often entrusts into his hands than into the hands of his lawyer.

He has also to be *au fait* with all the latest styles and articles of furniture of the several apartments, with gastronomy in laying out a dining-room to best suit proper digestion; with cookery in arranging the kitchen; and with what may be called dormitonomy for the sleeping rooms, not forgetting music when arranging the apartments for the art which is the liquid form of architecture.

Finance must not be a stranger to him, for has he not to make very often $3 out of $2 or, in other words, make $2 go as far as $3? Has he not also to make his small commission provide for himself and family after paying draftsmen, stationery, office rent and the thousand and one little outgoings necessary to get a job and keep it?

Hydraulics and hydrostatics, pneumatics, electricity and physics he must have graduated in to specify and lay out intelligently all the wires, pipes, etc., necessary for a modern building.

Languages must not be neglected by him, for there are many technical treatises in foreign languages which he ought to be able to read in the original to keep *en rapport* with advanced ideas.

Mathematics must be to him an open book—for has he not to understand and work out all the formulae necessary to find the strains in and strength of his materials? And that branch of it, geometry, has to be as familiar to him as A B C when making his detail drawings.

To be able to specify the materials and labor and to direct construction he is supposed to know even more than the skilled mechanic about the arts and crafts connected with buildings, which includes nearly all in some shape or manner.

Machinery in arranging for boilers, engines, etc. Mining, when making excavations for deep cellars, tunnels, etc.—transportation, steamfitting for heating apparatus, locksmithing, carpentry, painting and even the proper way to do the humble trade of kalsomining, and so on and so on with a list which would take up too much of our pages to complete. He must know as much about hygiene as a physician to be able to put up a healthy home or healthy place where humans congregate; and something about practicable therapeutics and surgery to build hospitals rightly, also know something about penology to build an appropriate prison.

Turning to the fine arts, he ought to be able to paint and to model, and to aid him in the composition of his ornamentation he must use subjects from the animal and vegetable kingdom, when an inkling of zoology and botany comes in handy. In the adaptation of ancient art, a proper understanding of its motive cannot be obtained without a knowledge of philology and mythology; and a practical insight into the theatrical profession is needed before he builds a theater.

Then he must build his buildings to be able to withstand cyclones, earthquakes and other like natural phenomena and to suit the climate, so that meteorology is necessary to teach where these phenomena chiefly occur and the climatic conditions of the place in which he is to build.

[Concluded on page 45]



RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF.
ROLAND E. COATE, ARCHITECT

Photo by Padilla Co.



ENTRANCE DETAIL, RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF.
ROLAND E. COATE, ARCHITECT

Photo by Padilla Co.



ENTRANCE FRONT, RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF.
ROLAND E. COATE, ARCHITECT

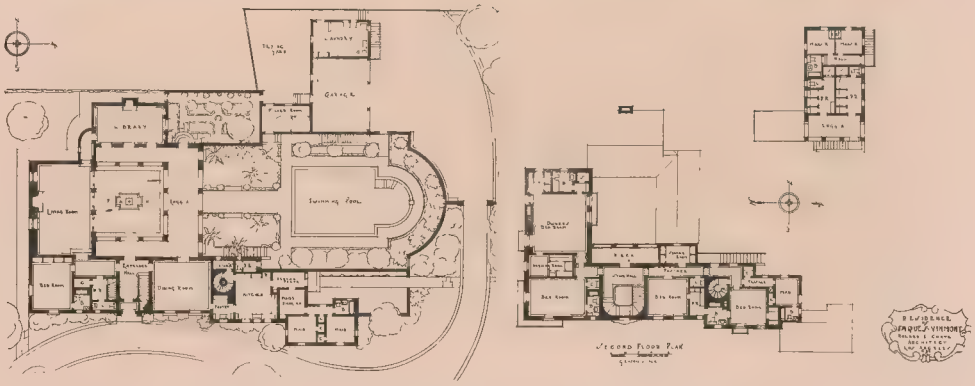
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PATIO, RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF. ROLAND E. COATE, ARCHITECT

Photo. by Padilla Co.





ABOVE—LOGGIA; BELOW—FLOOR PLANS; RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF.

Photo by Padilla Co.



GARDEN FRONT, RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF. ROLAND E. COATE, ARCHITECT

Photo by Padilla Co.



COURT AND SWIMMING POOL, RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF. ROLAND E. COATE, ARCHITECT
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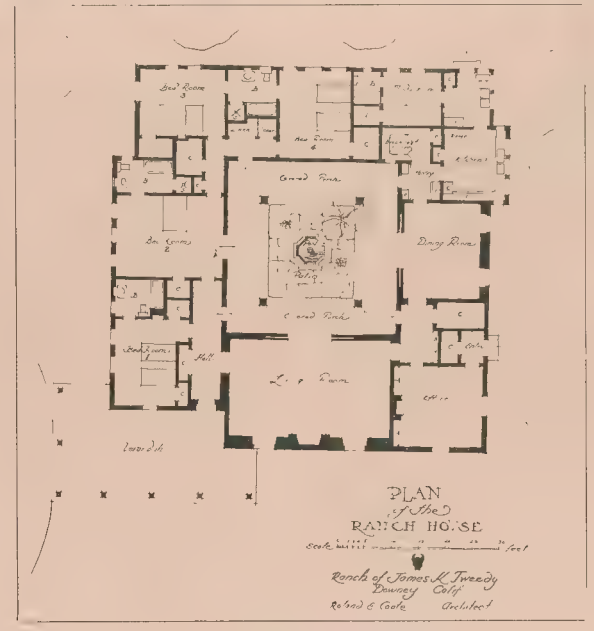




ABOVE—LIVING ROOM; BELOW—DINING ROOM; RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF.
ROLAND E. COATE, ARCHITECT

Photos by Padilla Co.





RANCH HOUSE FOR MR. JAMES K. TWEEDY, DOWNEY, CALIF.
ROLAND E. COATE, ARCHITECT

Photo by Miles Berné



RANCH HOUSE FOR MR. JAMES K. TWEEDY, DOWNEY, CALIF. ROLAND E. COATE, ARCHITECT

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RESIDENCE OF MRS. DAVID BLANKENHORN, PASADENA, CALIF.
ROLAND E. COATE, ARCHITECT

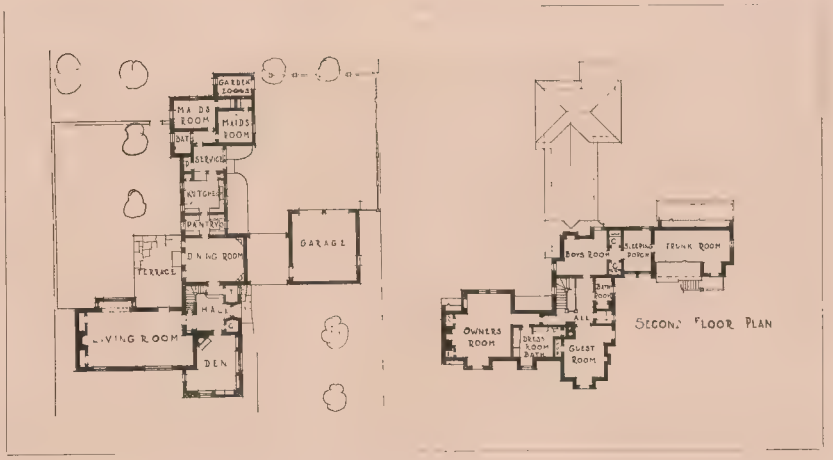
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ENTRANCE—PORTE COCHERE—RESIDENCE OF MRS. DAVID BLANKENHORN, PASADENA, CALIF. ROLAND E. COATE, ARCHITECT

Photos by Tebbs & Knell





RESIDENCE OF MRS. DAVID BLANKENHORN, PASADENA, CALIF.
ROLAND E. COATE, ARCHITECT

Photo by Tebbs & Knell



ENTRANCE HALL, RESIDENCE OF MRS. DAVID BLANKENHORN, PASADENA, CALIF.
ROLAND E. COATE, ARCHITECT



LOGGIA DETAIL—A HOUSE IN PASADENA, CALIF.
ROLAND E. COATE, ARCHITECT

Photo by Miles Berné





ABOVE—DINING ROOM; BELOW—LIVING ROOM; A HOUSE IN PASADENA, CALIF.
ROLAND E. COATE, ARCHITECT

Photos by Miles Berné

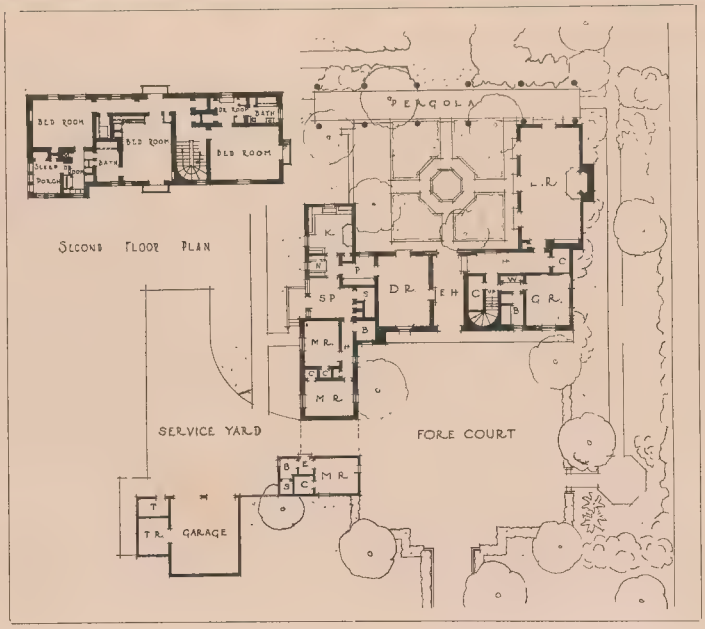




PATIO—ENTRANCE HALL—RESIDENCE OF MRS. W. D. EDWARDS, PASADENA, CALIF. ROLAND E. COATE, ARCHITECT

Photos by Miles Berné

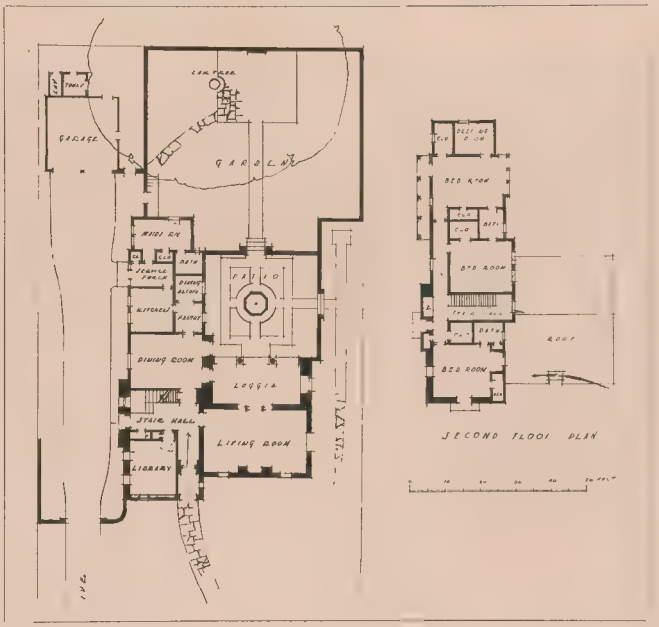




RESIDENCE OF MRS. W. D. EDWARDS, PASADENA, CALIF.
ROLAND E. COATE, ARCHITECT

Photo by Margaret Craig





RESIDENCE OF MR. JOS. W. CAMPBELL, PASADENA, CALIF.
ROLAND E. COATE, ARCHITECT



RESIDENCE OF MR. JOS. W. CAMPBELL, PASADENA, CALIF. ROLAND E. COATE, ARCHITECT



LOGGIA, RESIDENCE OF MR. JOS. W. CAMPBELL, PASADENA, CALIF. ROLAND E. COATE, ARCHITECT



WALLED GARDEN, RESIDENCE OF MR. JOS. W. CAMPBELL, PASADENA, CALIF. ROLAND E. COATE, ARCHITECT

INTERIOR DECORATING

THE INTERIOR ARCHITECT

[BY A. F. MARTEN]

EDITOR'S NOTE—In this article Mr. Marten gives a new and broader conception of the interior decorator and his function. At this moment Mr. Marten's ideas regarding the preparation and training of interior decorators are theoretical. But it is self-evident that they are essentially sound and his suggestions have many possibilities that will no doubt see future materialization.

AS TIME goes on and the building of the American home acquires the standards of a well-evolved art, it is possible that there will be no interior decorators. That is to say, the so-called interior decorators will develop into interior architects—a term which I believe is more descriptive of the ultimate possibilities of this craft than the one in common use. Indeed, it seems that the interior architect is the only logical solution to the problem of coordinating the work of the man who designs a home and the man who decorates it for the best interests, desires and comforts of the man who must live in the house.

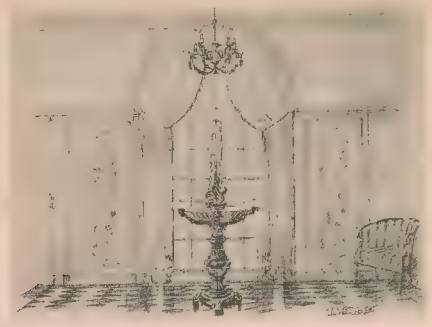
For in the expression "interior decorator" there is the implication of an art and science that the general run of modern interior decoration practices barely touches upon. In this connection, however, we must remember that interior decoration is one of America's youngest crafts. After some 20 years of rapid growth, it is reaching a stage where it definitely leaves behind the half-formulated, uncertain methods, fads, fancies and irrelevant ideas to which every young growth is heir. Interior decoration is approaching the point where it perceives the fallacy of decoration for the mere sake of decoration. The public in general and those practicing professionally realize that interior decoration is not so much a matter of filling spaces with something—with anything, in fact—as it is a problem of adjusting the several areas and decorative units of a room with the intelligence and perception that arise from an understanding and mastery of the laws of proportion, perspective, color and mass compositions.

This newer realization of the true function and significance of decoration will open the way for the development of the American interior architect. In Europe he already exists and is known by this name. He is a creative worker with a working knowledge of the architectural problems of laying out floor plans. He is trained in the mathematical and scientific principles that underlie proportion, perspective, design, color and color combinations, as applied to decoration. He is not a person who "just naturally has good taste," a smattering of knowledge anent periods and antiques and who proceeds by "hunches."



This illustration and the fountain group below show perspective sketches for several pieces of furniture to be executed. It will be noted that the architectural masses and values are included in the plans and the furniture scaled accordingly.

The European interior architect joins the architectural conference table at the point where interior floor plans come up for discussion. He may be in a department of the architect's office or maintain his own organization. In either case he is well qualified by thorough training and general experience to make suggestions regarding the





moving and placing of doors and windows; obtaining proper wall spaces; selecting lighting fixtures and fireplaces; determining color schemes and texture treatments and the many details, trivial in themselves, but which if improperly handled strike harshly false notes that mar the harmony of the whole.

The advantages of such a relationship between architect, client and decorator are almost too obvious to comment upon. The home is decorated as it is planned, rather than being planned, built and then decorated. The interior furnishings become as much a part of the dwelling as its very timbers instead of an afterthought. The problems of interior decoration and architecture are solved without the delays and extra expense of making changes after the work is under way. The desired results and effects are secured at a minimum of expense and the finished work is a finer expression of skill of both architect and decorator.

At this point the question quite naturally arises, Where shall we get these interior architects? What facilities have we in America for their training? What mental talents shall the individual possess in order to be a good potential decorator? The problem is one to which I have given much thought, since scarcely a week passes without one or more young women or men coming to me to ask me where they can learn interior decoration. We have not even begun to touch upon this phase of the problem. Its solution is purely a matter of speculation, but let me speculate.

When these people come to me seeking guidance and information I have no place to send them. I can recommend them to take one of the many available decorating courses. These courses, on the whole, are good. In fact, are probably very excellent as far as they go, but they do not go far enough. So far as I know, there is in all America no decorating course, no college, school or department of such a school which gives a course comprehensive enough to give the student a genuine understanding of the problems of decorating.

Such a department would be preferably allied with an architectural department. Its course of study would include principles of draughtsmanship and design as applied to interior decoration. It would give such rudiments of interior architecture as would enable the student to work on an equal footing with an architect in consideration of floor plans. The instruction would include something of the mathematical and scientific laws of light and lighting, color and texture. The work would cover the nature and possibilities of all the various materials—fabrics, pottery, wrought iron, copper, brass, wall paper, carpets, tapestries, etc., that the decorator works with. The student would study the various periods in furniture and something of their historical associations and backgrounds.

Such a course, allowing proper attention to both classroom and practical work, could not be compressed into the period of a few months or even a year. Three or four years would not be too much time to allow. The student graduating from the work would know something of the possibilities and limitations of his calling. He would know what was true and what was false in furniture and other objects for any given room and space and why. If necessity arose he could himself design furnishings, perfectly planned, scaled and individually adjusted to their given purpose. He would, in short, be able to do constructively creative work from drawing plans and blueprints of a decorative scheme to executing its finer details.

Clearly this problem of training young people in interior architecture and decoration is one that by the circumstances of our American educational system will ultimately have to be worked out in schools and colleges. It is a responsibility that jointly concerns the decorators and architects of the country, since the work of the

[Concluded on page 47]



Queen Anne Cabinet
Walnut with lacquer panels

Lady Dyke Armchair
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URGENT NEED OF SAFETY ON CONSTRUCTION WORK

[BY J. J. ROSEDALE]
Consulting Safety Engineer, San Francisco

THERE has been some progress made by a few progressive contractors in accident prevention work, but there is still urgent need of organized safety work in the building industry. It might be of interest to quote a few decisions in compensation cases, which were costly both to the owners and contractors.

Recently two large contractors were penalized $2,500 each by the Industrial Accident Commission for failure to provide necessary safeguards, the lack of which resulted in two fatalities. In another case the Supreme Court awarded a worker $50,000 against the owner of a building, due to neglect in providing safety conditions, which resulted in permanently disabling a worker. One case pending concerning a permanent disability to a building mechanic involves the sum of $100,000 and another case is pending for $50,000 for the loss of a hand to a carpenter.

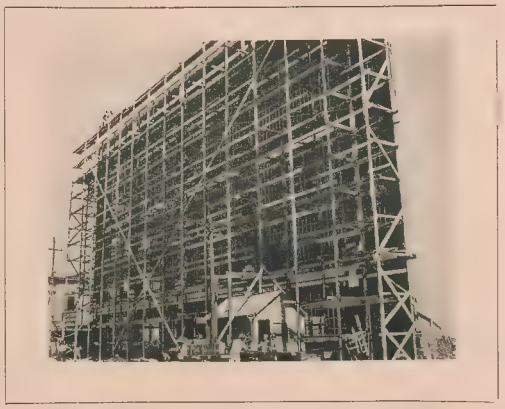
A decision was recently handed down that a contractor is liable for injury received by a person trespassing upon property where construction work is going on. The court awarded damages and held that the contractor



must use his property so as not to injure others whether they are on the property legally or not.

In spite of the above examples of what accidents cost, we still find contractors who pay little attention to accident prevention, due to the fact that they feel they are insured and that the insurance company pays their losses. A little thought on the subject would convince them that the insurance company does not bear all the burden in fact. In the event of an employer or contractor being found guilty of serious and wilful misconduct, by the Industrial Accident Commission, he is penalized 50 per cent additional compensation, which he pays out of his own pocket and is not insurable. Also where an employee sues for a large sum of money, over $50,000 or $100,000, often the contractor and owner must pay considerable of this sum over and above the insurance he carries. It is therefore necessary for the contractor to give this matter serious consideration, as a serious accident on a job is likely to be costly to him as well as to the insurance company. Then, too, the insurance companies are beginning to select their risks and are not anxious to pay heavy losses.

There seems to be a general misunderstanding in regard



to the compensation insurance rates for contractors. The rates are based on their experience. As has been brought out in a previous article, if their losses are heavy, their insurance rates are increased; and if their losses are small, the rates are reduced. As a matter of fact, the majority of contractors are paying considerable debit rather than receiving a credit.

The number of accidents on construction work is mounting considerably and this industry is considered most hazardous by insurance companies. In fact, on account of the mounting of accidents on construction work, it is expected that the manual rates will be increased considerably within the next year.

Probably the most outstanding hazard in the industry is the poor construction of scaffolds, such scaffolds being used by the majority of mechanics on buildings. Numerous serious and fatal accidents occur each year on scaffolds. Another source of hazards is the sidewalk canopy. Very little attention is being given to this protection by contractors and workers are not the only ones endangered by this hazard, but the public as well. Mechanical equipment also receives too little attention in the matter of safety. Such equipment includes saws, mixers, grinding wheels, hoisting engine, air compressors, etc. Inspection of boilers and air tanks is not receiving sufficient attention and ladders are another source of acci-

[Concluded on page 47]





DECORATIVE NOTES [A SERIES]

A SEVENTEENTH CENTURY FRENCH PANEL

Adapted from an original in L'Hotel de Mailly, Paris, this panel is typical of its period in composition and color. Blending ornamental forms with gracile flow and easy balance the main lines are in soft golden tones acanthus leaves in warm green and mellow red flowers in subdued natural tones draperies of Gobelin blue an ecru ground with a final softening glaze the ensemble has the subtle charm of French Renaissance, refined but rich. Park Lane Apartments, San Francisco A. Quandt & Sons, Painters and Decorators [since 1885] 374 Guerrero St., San Francisco

"Co-operation for Quality"

·EDITORIAL·

Architects Must Have Certificates

AN ARTICLE in "The Inspector" by A. M. Edelman, secretary of the Southern District California State Board of Architecture, emphasizes the necessity for persons practicing as architects to conform with law. He quotes from a recent decision handed down in the Court of Appeal:

"For any person to practice architecture in this State without a certificate is made a misdemeanor, and this regardless of whether or not he may also have held himself out to the public or to any person as an architect.

"Under this statute there is but one way in which a person who has no certificate can legally render such architectural services as were to be performed by respondent. Such person can 'inform the person for whom such plans or data are furnished that he, the person furnishing the plans, is not a certified architect.' * * *

"The rule which brings one within the classification of 'architect' has been declared in various jurisdictions. In every instance where the term has arisen for interpretation, so far as we are able to ascertain, it has been held that one who makes plans and specifications for a building, and superintends the construction, is an 'architect.' In fact, the rule most commonly applied does not embrace the duty of supervision. * * *

"It is to be noticed that every case from every court recognizes that when a statute has been made for the protection of the public, a contract in violation of its provisions is void."

The State law is clearly shown to be, not an enactment to protect architects, but a law passed by the California Legislature to protect the public.

* * *

Building Better Cities

VERY significant, indeed, is the attention paid to the Second Annual California City Planning Conference, held in Oakland March 4 and 5. Two thousand delegates—architects, public officials, realtors, builders, representatives of many organizations such as chambers of commerce, planning commissions, municipal leagues, civic and women's clubs—such a great gathering indicates the vital importance of a comprehensive City Plan to the citizens of a community.

No longer is this subject an occasion for jeers at long-haired cranks. Nor is it, indeed, an aesthetic matter alone. Practical problems of safety, of transportation, of property values, are too pressing, too complicated, to be solved without adequate plans and adequate authority.

In the face of such evidence of awakened public opinion as this Conference, such political forces as have opposed effective city planning, developed by experts, would do well to read the handwriting on the wall.

The New San Francisco Opera House

THE War Memorial Buildings of San Francisco are coming up for final and definite public action. Plans have long been under preparation—studied and restudied—but now that notice is given that a bond issue will be voted on for the balance of the funds required (four million in addition to the two million already privately subscribed) it develops that there is great difference of opinion concerning the size of the opera house, which is a salient part of the Memorial plan.

The two diametrically opposite points of view are based upon arguments which in both cases are not to be dismissed without consideration. One side points to the fact—not to be disputed—that no existing opera house seating more than 2000 is a success, in the vitally important matter of acoustics. The other asserts that an audience of 4500 or 5000 is needed for the practical support of so costly an undertaking as an opera season, that the popular demand is for plenty of inexpensive seats, and that for other purposes a large auditorium is needed.

It should not be impossible to reconcile these extreme views through a solution—it is not necessary to call it a compromise—which will give us the largest accommodation possible for the maintenance of good acoustics under modern scientific methods. None of the opera houses referred to has been built under such conditions.

A well-informed professional musician estimates that an audience of 3200 can hear satisfactorily in a properly prepared hall. The editor visited a Los Angeles theater seating some 4000 people, and found the acoustics excellent for a large orchestra. From the top gallery, the values were clear and true. But a solo voice sounded very tiny and unconvincing—both sight and sound reminded one of the effect produced by looking through the wrong end of an opera glass.

An opera house for a great modern city should be large enough to allow all those who desire to hear great artists; but not so large that greatness and artistry are destroyed.

* * *

The Palace of Fine Arts

MR. STEPHEN CHILD, a noted landscape architect of San Francisco, comes forward with an appeal to preserve Bernard Maybeck's masterpiece, the Palace of Fine Arts designed for the Panama-Pacific Exposition, which is now

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SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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WILL G. CORLETT, one year

NEXT MEETING

The next meeting of the Northern California Chapter of The American Institute of Architects will be held on Tuesday, March 15, 1927. The members of the Society of Architects of Alameda County will be invited to join with us at this meeting, at which the Entertainment Committee will offer us a special program of unusual interest. It is planned to hold the meeting at the Hotel Mark Hopkins. The members will be notified by special letter in regard to details.

FEBRUARY MEETING

The regular meeting of the San Francisco Chapter, The American Institute of Architects, was held on Tuesday, February 15, 1927, in the rooms of the San Francisco Architectural Club, 523 Pine street. The meeting was called to order by President John Reid, Jr., at 7:50 p. m.

The following members were present: Messrs. Morris M. Bruce, Harris Allen, James Mitchell, Earle B. Bertz, John Reid, Jr., William Mooser, G. F. Ashley, J. S. Fairweather, Charles Masten, Albert J. Evers.

Mr. Holder, Mr. Hartley and Mr. McWilliams were present as guests.

MINUTES

The minutes of the previous meeting were accepted as published.

UNFINISHED BUSINESS

No unfinished business was reported.

REPORTS OF STANDING COMMITTEES

Mr. Allen, for the Publicity Committee, reported regarding publicity in the current issues of newspapers, etc. The Committee reported against paid advertising by the Chapter.

NEW BUSINESS

The Secretary read a communication from the San Francisco Garden Club, asking cooperation. The Secretary was instructed to offer cooperation.

A communication was read regarding a competition for University buildings for the University of Western Australia. Those wishing particulars may obtain them from the Secretary.

A request for endorsement of bills for formation of State Parks Commission was referred to the Building Laws and Legislation Committee, with power to act.

Mr. Hildebrand was appointed representative to the Central Council of the Builders Exchange, with Mr. Morris M. Bruce as alternate.

An invitation was read from the San Francisco Branch of The League of American Pen Women to attend a book fair at the Hotel Mark Hopkins, March 1 to 6, inclusive.

Mr. W. C. Hays presented a notice regarding a fine set of Paris prize drawings on exhibit at the Architectural Building of the University of California. Mr. Hays especially invited the Chapter to a fireside evening to be held on Thursday evening, February 24.

REPORT OF COMMITTEES

Mr. Earle B. Bertz reported progress for the Exhibition Committee. The return from the preliminary letter is not satisfactory. The Committee requests that all Chapter members reply immediately.

Mr. Mooser reported for the Committee on Building Laws and Legislation. This Committee has been working with the State Bureau of Housing, and also on certain additions to the San Francisco Building Law.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*.

Mr. Hartly of the California Electrical Bureau spoke on the Red Seal system for identification of electrical equipment.

Mr. Holder of the Paraffine Companies, Inc., spoke most interestingly regarding roofing problems.

* * *

The necessary legal steps for changing the name from San Francisco Chapter to Northern California Chapter have been taken, and from now on the new name will be used. The change of name will give a clearer idea of the geographical area which our Chapter represents, since it takes in all of Northern California and Nevada.

---

the last reminder of that great Fair, and in a forlorn state of decay.

He urges that rotunda and colonnade be reproduced in stone, and that the reflecting pool which "doubles the beauty and charm of it all" should also be restored.

Behind the colonnade could be built, in sections as needed, galleries for art collections or schools.

Thus he envisions an Art Center for the Pacific Coast, the Golden West—prophesying pilgrimages from all world civilizations—as now to the Parthenon or the Colosseum.

A splendid dream; would that it might be realized! Even as a faded ruin, the Art Palace is an inspiration to countless thousands. Here is proof undeniable, irresistible, of the Power of Beauty; depending, not on period or style or precedent or rule, but making a well-nigh universal appeal to those qualities of aesthetic perception which exist to a greater or less degree in every human intelligence. Is it not a crime to let this vision die?



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The San Francisco Architectural Club has determined that 1927 shall be its most prosperous and successful year. High hope and confidence and great expectations are placed in the newly elected officers who are respectively:

H. Burnett, president; L. Keyser, vice-president; R. Coleman, secretary; J. Devitt, treasurer; A. Janssen, H. Langley, I. Springer, directors.

The February meeting was well attended and was made of special interest by an address by M. Vinson, an authority on architectural publications; a short talk by Ernest Born and was wound up by a silly stunt staged by Don Works, Al Johnson and Clyde Trudell of the Atelier.

Ira Springer, the new Entertainment Committee Chairman, announces a galaxy of social activities to take place during the year. He promises some novel form of entertainment at each meeting and get-togethers will be held between meetings in the form of picnics, theater parties, etc.

The Atelier has lately been a scene of great activity. Problems are knocked out right and left, and most any night an energetic little group might be seen bent over the boards up on the second floor. Jim Magee has his children busy again in the Order Class.

The boys miss Rene Travelletti and Horace Driver, who left last month for Chicago. The dapper Frenchman returned to Armour Institute and the "bloody Australian" landed a job in Chi.

A certain "homey" atmosphere prevails in the Atelier since the Born family, Ernie and Esther, have taken up their studies there. Ernie is taking the Le Brun Competition and Mrs. Born is "doing" the Emerson Prize. The club as a whole and the Atelier in particular is honored by their visit. We hope that they will make their stay a permanent one.

The Club's weekly Thursday lunch will be held at the Lick Grill for a while instead of at the club quarters, until our chef has served a short term for violating the pure food laws. Luncheon served from 12 noon to 1:30 p. m. All members and friends of the profession welcome.

The Sacramento police were again foiled when Fred Howelling appeared in the city. When not in hiding Fred pounds the boards for Al Larsen.

Voisson is back from L. A. He says he feels as though resurrected from the dead.

The boys are giving Bill Freeman the glad-hand. Willie passed the board and got his ticket last month. Congrats, Bill.

"Lorry" Keyser is also to be congratulated. Lorry holds down two real jobs now. First, he has associated with F. Meyers and M. Jorgensen. Second he is our new vice-president. Lots of work ahead, old man.

The March meeting will be featured by a Mammoth Initiation. Everybody come.

"TRUDY."

C. TRUDELL, *Chairman Publicity Committee.*

* * *

SOCIETY OF ARCHITECTS OF ALAMEDA COUNTY

The February meetings of the Society were well attended. On February 7 the guests were Professor J. W. Gregg of the University of California, who spoke on the relations between landscape architecture and city planning, with special reference to the problems of the East Bay region, and District Attorney Earl Warren, who gave some very interesting information concerning public contracts as they affected architects legally. The meeting of February 21 was addressed by Mr. Fred E. Reed, Oakland realtor, first vice-president, National Association of Real Estate Boards. He outlined the plans and purposes of the State-wide City Plan Conference to be held in Oakland March 4 and 5.

A special meeting was held March 4 to hear Mr. Charles H. Cheney, city planning authority, consultant in the Palos Verdes and Riverside projects, on "Architectural Control and Art Juries."

The Society arranged a comprehensive exhibit of city plans, maps, charts and models, as a part of the conference. It has also provided a permanent exhibit at the Builders' Palace Exhibit, consisting of analyses, sketches, plans, details and photographs of a house built on a sixty-foot lot in Oakland. This exhibit will be changed from time to time.

The weekly column in the *Oakland Tribune* under the general title "Architectural Developments" is being contributed by the Society under a carefully arranged plan providing for a series of articles dealing with architecture and architects' services.

The California State Civil Service Commissioner announces examinations for the following positions: Junior Architectural Draftsman, Assistant Architectural Draftsman, Architectural Draftsman, Junior Estimator, Senior Architectural Draftsman, Assistant Architectural Designer, Architectural Designer, Junior Structural Engineer, Assistant Structural Engineer, Associate Structural Engineer. Application blanks must be filed by March 31st and may be secured from the State Building, San Francisco; the Hall of Records, Los Angeles; the Forum Building, Sacramento.

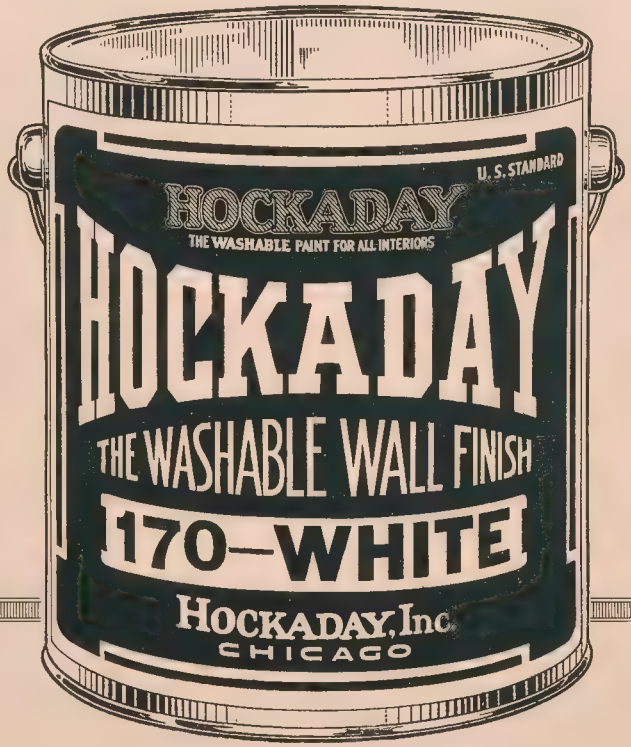
* * *

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An additional one-story concrete factory building, containing 5200 square feet, has recently been occupied by Hill, Hubbell & Co. to provide much-needed additional floor space. The new building is being devoted principally to the manufacture of varnish. The main offices of the company are located at 115 Davis street, San Francisco. A branch factory is located in Tulsa, Okla., and sales offices in Seattle, Portland, Los Angeles and New York City.

* * *

The United States Gypsum Company offers the following highly interesting booklets: "Structolite Concrete," "Structolite for Industrial Buildings," "Architectural Data on Pyrobar Roof Construction," "Sheetrock Pyrofill Construction," "Pyrobar Voids." All of these booklets are exceedingly well illustrated and contain much useful information. They may be secured upon application to the United States Gypsum Company, 205 W. Monroe street, Chicago, or from any sales office.



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WHAT IS AN ARCHITECT?

[Concluded from page 10]

To write his papers which he occasionally reads before scientific and popular bodies, to make out lucid reports and descriptions, even to write a creditable specification, he must be somewhat of a litterateur.

And finally to have the chance of exhibiting his skill at all he must have studied hypnotism, animal magnetism, bon mots, divinity, physiognomy, practical politics and what not; not forgetting that he must be a bon vivant and a gallant; to make a success he also must be a consistent hypocrite and a time-server.

To exhibit what we mean by the ignorance not only of the general public, but of those who come in contact with plans and architects, we cull the following from a San Francisco journal which we have just come across. In describing the half-tone photograph of a cottage the author says:

"The exterior view, which your architect calls the 'plan of elevation,' is a departure from the set and inartistic lines of your cut-off-of-the-same-piece, ready-made dwelling, and as a whole is imposing and extremely attractive.

"The illustration is made direct from a photograph, so that it is a faithful reproduction of the house itself, and not an ideal creation of a clever draughtsman."

Here we have a terrible jumble of misstatements—what architect (God save the mark!) could the author have come across who calls a perspective view a "plan of elevation"? And then to put the title in quotation marks to show that it is your architect's term! With all due respect for the author, we don't believe he ever heard any architect say such a thing, or if he did, he must have been playing on the credulity of his listeners, vulgarly called josh-ing him. Then the remark in the last paragraph, although not saying so, leaves an impression that clever draughtsmen's ideal creations are meant to deceive, in comparison to the *faithful* reproduction of the photographs. Here the writer labors under the impression that it only requires *a clever draughtsman* to make an ideal creation. Of course those initiated know that it requires a *designer* who is called an architect when the result is a building. They also know that the ideal creation of an architect drawn on paper, when carried out in a building, is the facsimile of its paper original and looks exactly like it as far as a solid can look like the same drawn on the flat.

We cannot altogether blame the public for these popular fallacies; they are not able to distinguish, with the little enlightenment they have on the subject, between an architect and a quack who hangs out his shingle and advertises himself as an architect.

So it seems the only way to educate them is for the architectural journals and the newspapers to keep digging away and showing up and explaining all these misapprehensions which are constantly showing themselves.

* * *

OUR STAFF IS VERSATILE

The Pacific Coast Architect was host to several San Francisco architects at the "Authors' Breakfast" held February 27 at Hotel Mark Hopkins by the S. F. Chapter, League of American Pen Women. This pleasant event was occasioned by the fact that Miss Zoe A. Battu, of our editorial staff, won first prize in the recent Short Story Contest, instituted by Mrs. Colbourne, president of the League, for a story of San Quentin Prison entitled "Freedom." There were present at the P. C. A. table Mr. and Mrs. John Galen Howard, Mr. and Mrs. Albert J. Evers, Mr. and Mrs. Earle B. Bertz, Mr. and Mrs. Henry H. Gutterson, Miss Battu, and Harris Allen, editor of the magazine.

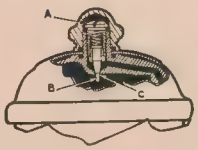
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"Simplified Practice Recommendation on Lumber" is included in a handbook for architects and builders, volume 28, issued under auspices of Illinois Society of Architects.

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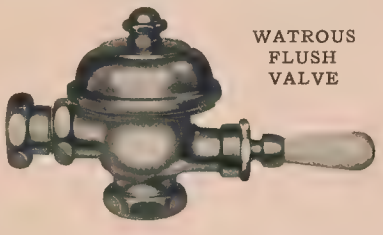
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NEED OF SAFETY ON CONSTRUCTION WORK

[Concluded from page 37]

dents, due to their construction as well as placement on the job. Another source of hazard is the material hoist on the construction job. These hoists, for the most part, are flimsily constructed and no provision is made to safeguard them to protect workmen from falling materials. The principal danger on these material hoists lies in allowing workmen to ride up and down in them. Fatal accidents have occurred, due to cables breaking on these hoists, where the cable is deteriorated or the hoist is hoisted clear to the top of the sheave beam, which causes the cable to snap.

Another source of danger is falling materials, due to inadequate protection of floor openings and hoistways. This constitutes one of the greatest hazards on construction jobs and demands serious attention. Handling materials takes its toll of accidents also, especially where defective or improvised equipment is used and where there is improper piling and placing of piles. Protruding nails add to the toll of accidents and many of these nail punctures and resulting complications could be prevented by the men bending down protruding nails, piling such lumber in one particular place and by requiring that the men wear thick-soled shoes on the job.

The foregoing is only a partial list of the hazards encountered on construction jobs, but will give an idea of the urgent need for organized safety work on each and every job. Safety is no longer a matter of choice, for the public demands that everything possible be done to protect human life. If a contractor intends to stay in business, he must give this matter serious thought. Competition is very keen and the margin of profit on any job depends to a great extent on the number of accidents. There are unseen costs to accidents, such as the big labor turnover, decreased production, time lost by the workers and breaking down of the morale on the job. Contractors must change their general method and seek to organize on the basis of their superintendents and foremen giving safety work the attention it deserves, for safety and production go hand in hand.

First the contractor himself should be sold 100 per cent to the idea and then he should be advised by a competent engineer as to the methods and means of making his job safe. Not only is it necessary to safeguard the physical conditions on the job, but all workers must be educated in this movement. There are accidents due to the personal element which can be prevented only by a campaign of education in safe practices and inculcating the safety idea into the minds of the workers.

* * *

THE INTERIOR ARCHITECT

[Concluded from page 36]

two men is so closely interdependent that the educational and training standards of both professions must be practically equal before any constructive progress will be made in bringing about harmonious working conditions. In other words, I hold that interior decoration is a profession whose proper practice requires quite as much training, background, experience, application and close devotion as the practice of architecture, engineering, writing or any other similar profession.

* * *

OREGON CHAPTER ELECTS OFFICERS

At a recent meeting the Oregon Chapter, A. I. A., elected the following officers for the ensuing year:

President, O. R. Bean; vice-president, W. R. B. Wilcox; secretary, A. Glenn Stanton; treasurer, Fred Allyn.

* * *

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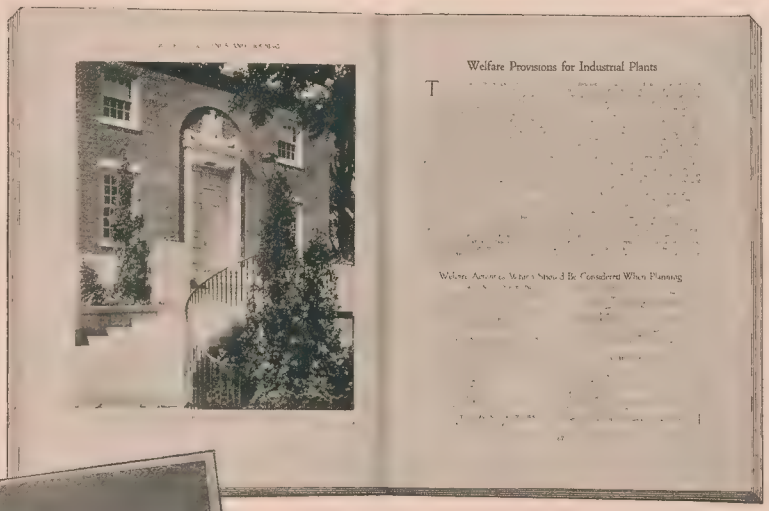
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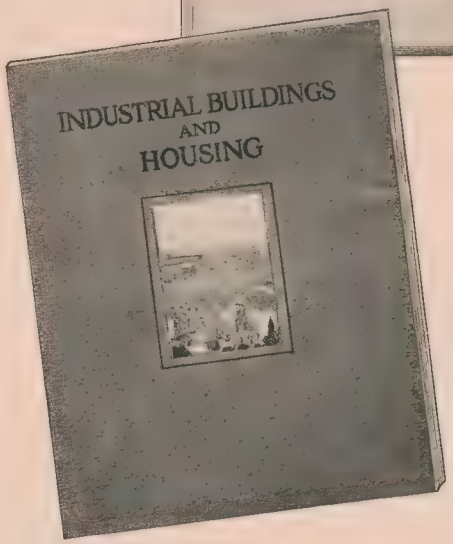
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RESIDENCE COMPETITION

Announcement has been made of a nation-wide architectural competition for the best designs for a residence and garage built principally of wood, with $3,500 in cash awards offered by C. W. Stimson, prominent Seattle lumberman, and the West Coast Lumber Bureau.

This contest is sponsored by and conducted under the auspices of the Washington State Chapter American Institute of Architects and is known as the "West Coast Woods Architectural Competition." It is open to any architect, architectural firm, designer or draftsman in the United States.

J. Lister Holmes, A. I. A., of Seattle, has been selected as professional adviser, and architects composing the committee on competitions for the State chapter are: Harlan Thomas, chairman; J. Lister Holmes, vice-chairman; William J. Bain, David J. Myers and Robert F. McClelland, all of Seattle, and Nelson J. Morrison of Tacoma.

The competition will close at 5 p.m. on August 1, 1927, and the first prize design will receive $2,000 in cash, the second prize $500 and ten designs receiving favorable mention will be awarded $100 each.

The program of the competition provides that the subject of the design shall be an attractive all-year-round residence and garage, built principally of wood, the house containing not more than seven principal rooms confined, with the garage, to an immediate site of 12,000 square feet. The garage may either be a part of the house or detached. The plans shall be convenient in arrangement and adapted to general living conditions.

The jury of award will consist of five architects of national repute selected from representative sections of the United States. The program of the competition provides that the jury of award shall give consideration to the following points:

"1. Novelty and originality in the treatment and use of wood native to the Pacific Northwest.

"2. Excellence and ingenuity of plans.

"3. Architectural merit of the design and fitness of the application to a frame house.

"4. Practicability of construction.

"5. Fitness of the design as a whole to meet the needs of the problem."

Excellence of drawings also will be given consideration by the jury, but will rate a small percentage in proportion to the other points. The competition will be conducted under the code of the American Institute of Architects. "The special purpose and intent of this competition," according to the statement of the committee of architects in charge, "is to develop and bring forth the uses, applications and methods of construction and finishing of the woods of the Pacific Northwest, Douglas Fir, West Coast Hemlock, Sitka Spruce and Western Red Cedar. It is the thought of the Bureau that the methods of use and the beauty in treatment of these woods have as yet been merely touched upon and that applied ingenuity will bring forth new and effective developments, both in using and beautifying these products. It is hoped that the most competent architectural designers will be encouraged to bring their talent to bear in ingenious ways towards most artistic results."

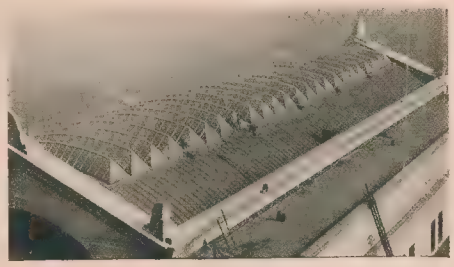
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COMPETITION IN DESIGNS FOR THE PLANNING OF THE CIVIC CENTER, BIRMINGHAM, ENGLAND

(Through the courtesy of S. F. Office, Bureau of Foreign and Domestic Commerce, U. S. Dept. of Commerce)

The General Purposes Committee of the Corporation of the City of Birmingham, England, have invited town planning experts, architects, and surveyors of all countries to submit designs in competition for the planning of the new civic center which it is proposed to lay out. The conditions of the competition and notes for the guidance of competitors are submitted with accompaniments.

A premium of £1,000 ($4,666.50) will be awarded to the design placed first, and a further sum not exceeding £1,000 will be divided between the authors of other designs approved by the assessor.

Conditions of competition, instructions to competitors, and plan of site may be obtained on application to Mr. Herbert H. Humphries, M. Inst. C. E., the city engineer and surveyor, on payment of a deposit of £1 1s ($5.11), which will be returned after receipt of a design or the return of the documents supplied.

Designs, in sealed packages, endorsed "Design for Civic Center," must be delivered to Mr. Herbert H. Humphries, M. Inst. C. C., Council House, Birmingham, England, not later than June 30, 1927. Any questions which the competitors desire to ask must be addressed to the city engineer on or before January 31, 1927, and all such questions and answers thereto that the assessor considers necessary will be sent to each competitor and will be considered as forming part of the conditions.

The city of Birmingham has a population of about 1,000,000, being the second city in size in England, and is regarded as the center of the West Midland region of England, comprising six counties, which has a total population of 3,000,000. The present civic buildings are not adequate to the demands on them, and it is desired to provide sites for additional ones so disposed as to enhance the dignity of this important city. The object of this competition is to secure a plan which will bring about an impressive grouping, amid pleasant surroundings, of the important public buildings which it is intended to erect.

The writer recalls with pleasure that he forwarded the Government invitations which resulted in the winning, by an American, of the prize offered for the plans submitted for the capital city of Australia, which is soon to be officially dedicated at Canberra, Australia, and hopes that some interest may be aroused in other Americans by this invitation for the submission of designs for the new civic center to be constructed in Birmingham, England.

Accompanying the Conditions of Competition and Notes for Guidance of Competitors will be found:

(a) A general plan of Birmingham, scale 3½ in. —1 mile.
(b) A plan of the site to the scale of $\frac{1}{1250}$
(c) Aerial photograph of the site.
(d) Photographs of Municipal Buildings, Hall of Memory, etc.
(e) Declaration Form to be filled in by the competitor and envelope for same.

* * *

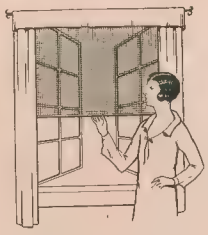
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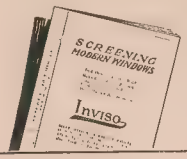


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Take a straight-grained, clear piece of vertical grain Douglas Fir. Glue on its face a stencil of heavy manila paper in which has been cut the design wanted. Then sandblast through the stencil to the depth desired, using 20 to 30 pounds air pressure. When the sandblast is finished, remove the stencil and apply color to suit.



Pilaster of sand-etched Douglas Fir on stairway of Hotel Emerson. This design has the early pioneer hunter of the Pacific Northwest for a motif.

All woods cannot be successfully sandblasted. There must be a distinct contrast in hardness between the spring and summer wood, the grain fairly close and the fibers straight and parallel, as in Douglas Fir, so that the softer part of the wood will be eaten away smoothly and the harder part left intact.



Sand-etched, hand colored Douglas Fir panel in lobby of Hotel Emerson, Hoquiam, Washington. Robert C. Reamer, Seattle, Architect. Note tapestry effect.

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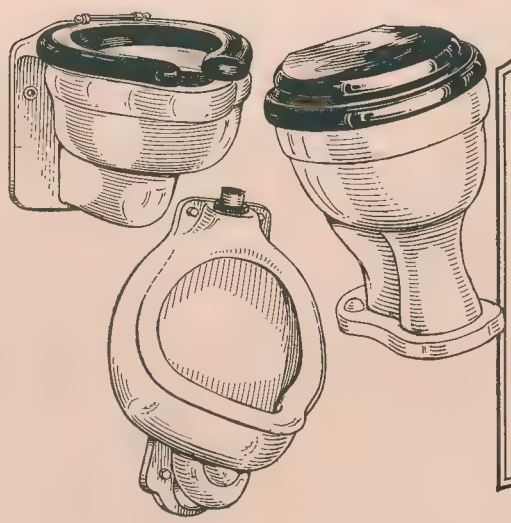
Important West Coast Woods — Douglas Fir - West Coast (Sitka) Spruce - West Coast Hemlock - Western Red Cedar

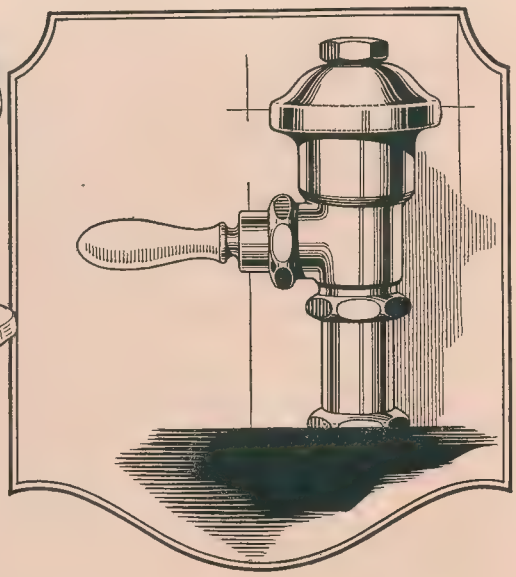
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VOLUME XXXI · SAN FRANCISCO AND LOS ANGELES · APRIL 1927 · NUMBER FOUR

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RESIDENCE OF MR. FREDERICK LAW OLMSTED, PALOS VERDES, CALIF. MYRON HUNT, ARCHITECT

PALOS VERDES—*Where Bad Architecture Is Eliminated*

[BY MYRON HUNT, F. A. I. A.]
President Palos Verdes Art Jury

ARCHITECTS have long advocated that some means should be set up to stop the 90 per cent of poor stuff—badly designed, badly proportioned and off-color—that goes into our cities, with consequent building depreciation and loss, not only to the owners but particularly to surrounding neighborhoods.

It is therefore most encouraging to find at Palos Verdes Estates an area of 3200 acres (five square miles), eventually to be 16,000 acres, where nothing can be built that does not measure up to "a reasonable decency of design and color." The protective restrictions for this great suburb of Los Angeles have from the beginning required that nothing be built, and that no color be put on or changed, until approved in writing by an Art Jury, which is permanently established, and endowed with $300,000 to produce funds to pay the best possible men to serve, together with adequate safeguards looking to the perpetuation of the jury in such a manner as to insure its continued independence, together with an insurance of there always being representation of the local property owners on the jury. The arrangement is such that the majority of the jury must always be selected from men nominated by the national organizations representing the architects and the national organizations representing the city planners, coupled with local authorities acting ex officio.

This arrangement was deliberately made in order to insure against the possibility of any local clique getting the control of the jury at any time in the distant future, and perhaps changing the fixed policy which it was assumed would have dominated the past personnel of the jury with a majority of outside professional talent.

After three years' service as chairman of this Art Jury or Architectural Board of Review, as it might be called, I am glad to say that I think we have solved one of the greatest of our modern problems in cities. I know that this kind of a system will work. We have been doing it successfully and we have yet to find anyone who in the end was not pleased with the Art Jury's recommendations and requirements. The buildings passed upon have all been held up to a good standard of design, without putting any undue



Arcade Sidewalk in Front of Stores at Malaga Cove Plaza
Webber, Staunton & Spaulding, Architects
Eventually this arcade will be continued around the plaza, for which a complete design has been established with the approval of the Art Jury, this being the first building erected from the design.

additional financial burden on the home builder, and the result is that we have none of the poor or eccentrically designed residences which so often blight an otherwise charming neighborhood. The design of many of the houses in the district are, as must be expected, distinctly better than others, and many of them are far and away above what would ordinarily be termed "good architecture."

Some method or methods should be found for more cities to set up a barrier, an Architectural Board of Review, which would insist that the design of buildings and their proposed exterior coloring be reasonably good. I believe that the Palos Verdes scheme of required review before a competent board is in line with what must be done very generally, and I trust that the success we have met with will further lead the way for a very general movement in cities to organize a wise control of architectural design. This is the only way successfully to stop depreciation and deterioration of neighborhoods.

However, no Architectural Board of Review or Art Jury is likely to succeed unless in the first place, as at Palos Verdes, it is given complete judicial status with veto power, and, second, that its members shall always be sufficiently and continuingly qualified to act as experts as well as reasonable and experienced human beings. To insure the latter it is necessary that nominations for membership on the jury be absolutely limited; that they be made by organizations such as the American Institute of Architects, the American City Planning Institute and other qualified groups. Otherwise, the respect for the Board and its decisions is bound to be broken down. Such a board must particularly have the respect of the architects of the general community, and to that end a majority of its members must always be men trained in the arts. The best architect cannot object to having his work passed on by what he considers a jury of his peers. Palos Verdes is fortunate in having so constituted its jury permanently that such a group of members must always result.

The Palos Verdes project is particularly enjoyable to work with, because Mr. Jay Lawyer, the general manager, and the Bank of Italy which is trustee for the project, had that foresight and vision which led them to assist in the formative days of the development of the jury and of its rules for procedure, and then to accept and carry out in their entirety the general town plans and the scheme of protective restrictions as originally formulated under the advice of Olmsted Brothers, landscape architects, and Chas. H. Cheney, consultant in city planning.



Design Approved by Art Jury for Lunada Bay Plaza. Kirkland Cutter, Architect; Olmsted Brothers, Landscape Architects



END PAVILION, MALAGA PLAZA STORES—PALOS VERDES, CALIFORNIA
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RESIDENCE OF MR. A. E. CAMERON, PALOS VERDES, CALIFORNIA
KIRKLAND CUTTER, ARCHITECT





ABOVE—SANTA MONICA BAY AND MALAGA COVE. SCHOOL, PALOS VERDES. ALLISON AND ALLISON, ARCHITECTS.
BELOW—PLAN OF PALOS VERDES ESTATES; DARK AREAS SHOW BUSINESS CENTERS; DOTTED AREAS, SCHOOLS AND PARKS; BALANCE, SINGLE-FAMILY DWELLINGS





RESIDENCE OF CHARLES H. CHENEY, PALOS VERDES, CALIFORNIA
CHARLES H. CHENEY AND C. E. HOWARD, ASSOCIATE ARCHITECTS





ABOVE—RESIDENCE OF MRS. PHIL J. KERR, JR., FOUND THE MOST WORTHY OF NOTE IN THE ART JURY ANNUAL AWARDS IN 1925. C. E. HOWARD, ARCHITECT. BELOW—THE COMSTOCK RESIDENCE ON VIA LA SELVA, RUOFF AND MUNSON, ARCHITECTS



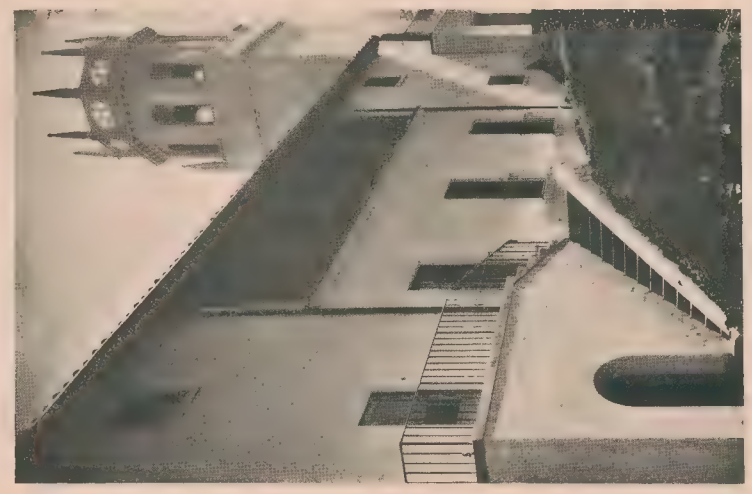


ABOVE—RESIDENCE OF MR. AND MRS. HAMMOND SADLER, PALOS VERDES, CALIFORNIA, DESIGNED BY MR. SADLER. BELOW—RESIDENCE OF MR. AND MRS. GEORGE GIBBS, JR., PALOS VERDES, CALIFORNIA, DESIGNED BY MR. GIBBS



RESIDENCE OF MR. AND MRS. FREDERICK LAW OLMSTED, PALOS VERDES, CALIFORNIA
MYRON HUNT, ARCHITECT





LEFT- THE WEST FRONT OF MALAGA COVE SCHOOL, PALOS VERDES ESTATES. ALLISON AND ALLISON, ARCHITECTS.
RIGHT—ENTRANCE DOORWAY OF A RESIDENCE IN MARGATE, PALOS VERDES ESTATES. W. L. RISLEY, ARCHITECT.









CAMERON RESIDENCE, PALOS VERDES. KIRKLAND CUTTER, ARCHITECT. BEDROOM FIREPLACE IN MISS REYNOLDS' RESIDENCE, PALOS VERDES. PAUL WILLIAMS, ARCHITECT. MISS REYNOLDS' LIVING-ROOM FIREPLACE, PALOS VERDES. PAUL WILLIAMS, ARCHITECT. RESIDENCE OF GEO. T. MORAN, PALOS VERDES. A. F. MANTZ, ARCHITECT





RESIDENCE OF MRS. JAMES T. DAWSON, PALOS VERDES, CALIFORNIA
C. E. HOWARD, ARCHITECT

PALOS VERDES ESTATES—*A Model Residential Suburb*

BY CHAS. H. CHENEY
Consultant in City Planning

CALIFORNIA has the distinction of having under development the best protected and most comprehensively planned residential suburb in the United States, on the coast near Los Angeles, in the great Palos Verdes Estates project of 16,000 acres.

Many schemes for residential suburbs and many town plans have been well conceived, some even well launched, on the Pacific Coast, but very few, unfortunately, have been carried into execution in the spirit and with the ideals in which they were originally planned. It is therefore encouraging to find at Palos Verdes Estates that the original town plans by Olmsted Brothers, landscape architects, and Charles H. Cheney, consultant in city planning, prepared in 1923, are being carried out in practically all the general details of arcaded plazas, zoning, major traffic street system and rich street planting, park and boulevard system, well planted schools, playgrounds, and parks, golf courses, bridle trails, control of architecture (including color) by a permanent art jury, with a permanent community association for maintenance levying an annual tax, the same as in the city of Los Angeles, and other fine features which give finish to a great project of this kind.

Already some 2600 acres of subdivision on this plan have been filed of record, and 3500 lots are sold out of a total of some 5000, in the 3225 acres now under development. Three and a half million dollars of improvements of streets, utilities, planting, etc., had been done up to January 1, 1927, and as much again is to be spent during the next two years. Hence this project is now well along towards being built. Over a million and a quarter in building permits were issued up to April 1, 1927.

Palos Verdes Rancho lies at the southwest corner of the Los Angeles metropolitan district about twenty miles from the center of the city, and includes twelve miles of seacoast, on beautiful rolling hills with many charming bays and inlets, on the promontory which projects into the ocean toward Catalina Island, between Redondo Beach and San Pedro. Here the Vanderlip Syndicate acquired 16,000 acres, 25 square miles, in 1913, becoming the sixth owner in succession from the original grant of the King of Spain.

The object of the first development was to furnish a residential neighborhood assured of a better environment than had heretofore been offered about Los Angeles—more open space, better recreation areas, more careful control of architecture—such as can be found elsewhere in the United States to a limited degree in such established districts as Roland Park, Baltimore; Forest Hills, Long Island, or St. Francis Wood, San Francisco. Hence in Palos Verdes approximately twenty-five per cent of the whole area is dedicated for parks and recreation.

The first area developed has been the 3225 acres lying along the northern and western fringe of this great area. The initial development is financed in comparatively small amounts through the Palos Verdes Trust, by several thousand participating owners, about two thousand of whom have bought home sites at reduced rates as underwriters. Further areas, it is expected, will be developed along similar lines in conformity with the general town plan for the whole area, a plan which takes full account of the character of the land and makes free use of its sweeping contours.

Unlike the English garden cities, Palos Verdes is not planned as a self-contained industrial and residential unit. It was conceived primarily as a suburban residential district for a metropolitan area which now contains close to two million people. The zoning done by restriction therefore reserves over 90 per cent of all lots for single-family dwellings. Local business centers consist of a few lots each, surrounded by a small group of apartment and house-court sites; necessary stores, garages, service stations and the like are being located in a few compact blocks. The number and kind of these buildings are strictly limited, and the community controls their architectural design.

Definite standards of architecture have been established; in most parts of the Estates these require the use of a type appropriate to the Southern California climate—its predominant features being walls of light-hued plaster and tile roofs. No billboards or general advertising signs can be erected anywhere in the Estates; the few necessary store and business signs are subject to review by the Art Jury.

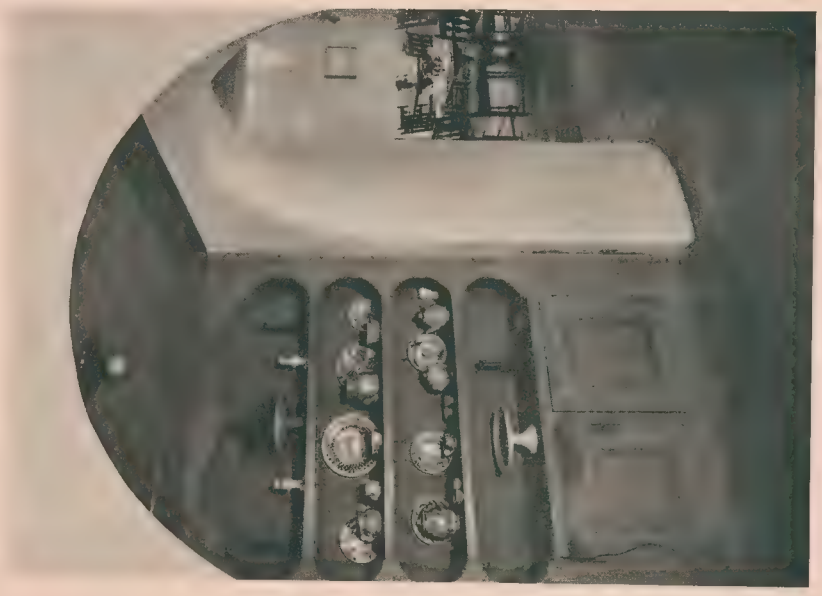
By planning so large a tract at a time, it was possible not only to group residence and shopping districts into convenient community units—the store centers being approximately two miles apart—but to make exceptional provision for open spaces and recreation. Every mile across the property, about ten acres has been set aside for an elementary school-playground-park unit; every two miles, twenty-five acres for a junior high school and children's ball fields; every three miles, forty acres for a senior high school and community playground. A 213-acre park and golf course, with grass greens, fairways, and clubhouse complete, has been deeded to the community for permanent recreation use; together with four miles of ocean shore park and about two hundred acres of additional parks and gulches, linking up, with paths, roads and bridle trails, all parts of the property.

Title to these parks has been turned over to the Palos Verdes Homes Association, which was incorporated as a nonstock, nonprofit community organization to bridge the gap that usually occurs in a new section between the time of its first settlement and the incorporation of a city government—a gap which is full of embarrassing possibilities for those whose interest lies in prompt and continuous operation of community service. This association, in which every building site has one vote, has power to interpret and enforce all the restrictions attached to the property and to collect an annual maintenance tax, which is created in the restrictions by a recurrent annual lien.

[Continued on page 53]



House on Via La Selva. Ruoff and Munson, Architects



DINING-ROOM, LA VENTA INN. KIRKLAND CUTTER, ARCHITECT



DINING-ROOM, RESIDENCE OF A. E. CAMERON, PALOS VERDES. W. L. RISLEY, ARCHITECT.



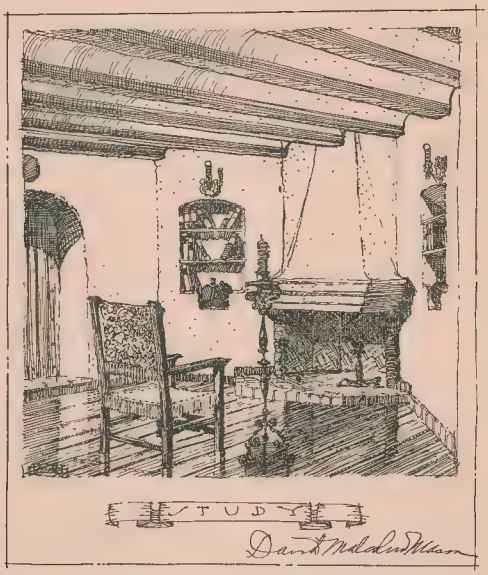
RESIDENCE OF MR. THOMAS GRAHAM, LOS ANGELES, CALIFORNIA
DES. ET DEL. BY DAVID MALCOLM MASON

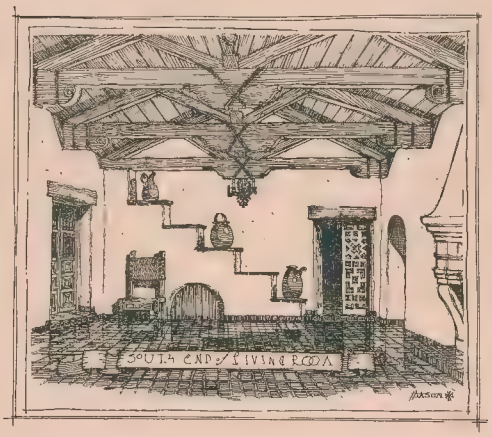


PATIO, RESIDENCE IN BEVERLY HILLS, CALIFORNIA
DES. ET DEL. BY DAVID MALCOLM MASON



PATIO STAIRS, RESIDENCE IN BEVERLY HILLS, CALIFORNIA
DES. ET DEL. BY DAVID MALCOLM MASON





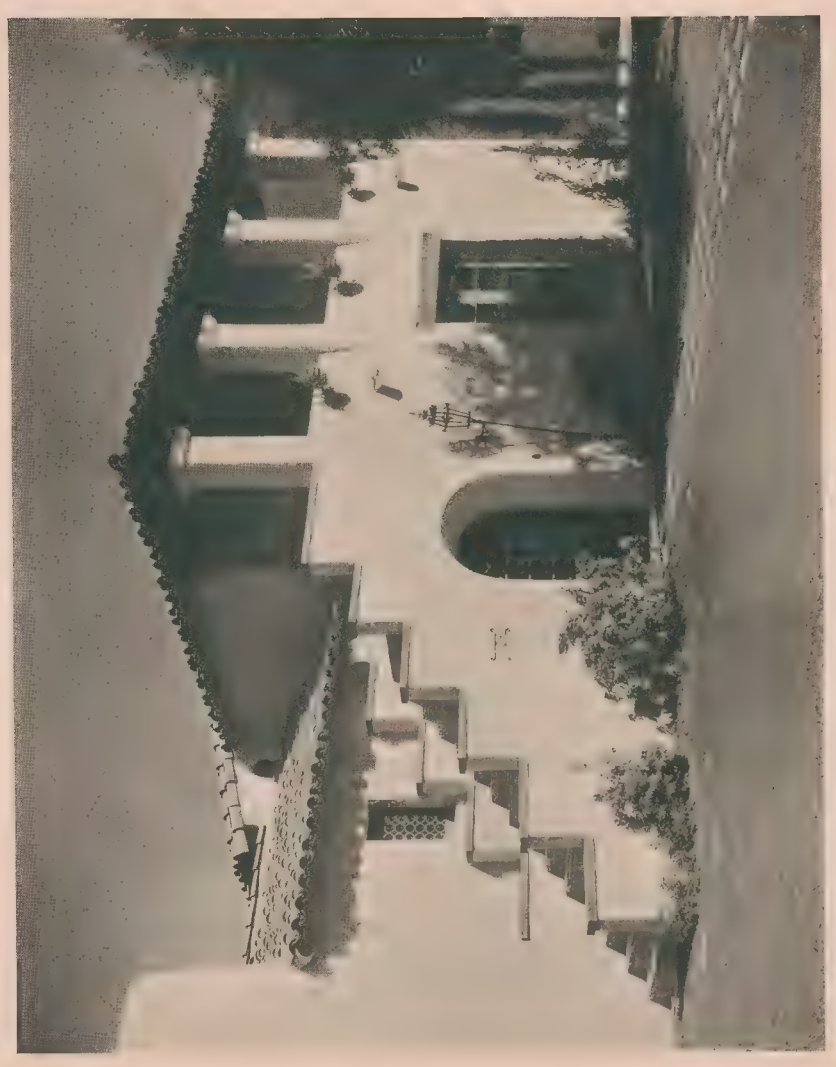
LIBRARY AND LIVING ROOM, RESIDENCE IN BEVERLY HILLS, CALIFORNIA
DES. ET DEL. BY DAVID MALCOLM MASON



DINING-ROOM, RESIDENCE IN BEVERLY HILLS, CALIFORNIA
DESIGNED BY DAVID MALCOLM MASON



RESIDENCE IN BEVERLY HILLS, CALIFORNIA. DESIGNED BY DAVID MALCOLM MASON



ENTRANCE DETAIL. RESIDENCE IN BEVERLY HILLS, CALIFORNIA. DESIGNED BY DAVID MALCOLM MASON



PATIO. RESIDENCE IN BEVERLY HILLS, CALIFORNIA. DESIGNED BY DAVID MALCOLM MASON

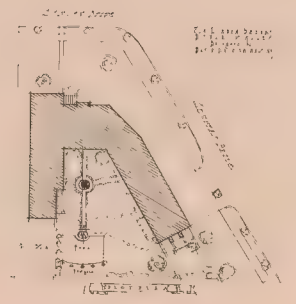


PATIO. RESIDENCE IN BEVERLY HILLS, CALIFORNIA. DESIGNED BY DAVID MALCOLM MASON









RESIDENCE IN
BEVERLY HILLS, CALIFORNIA.
DESIGNED BY
DAVID MALCOLM MASON





PATIO VIEWS. RESIDENCE IN BEVERLY HILLS, CALIFORNIA
DESIGNED BY DAVID MALCOLM MASON



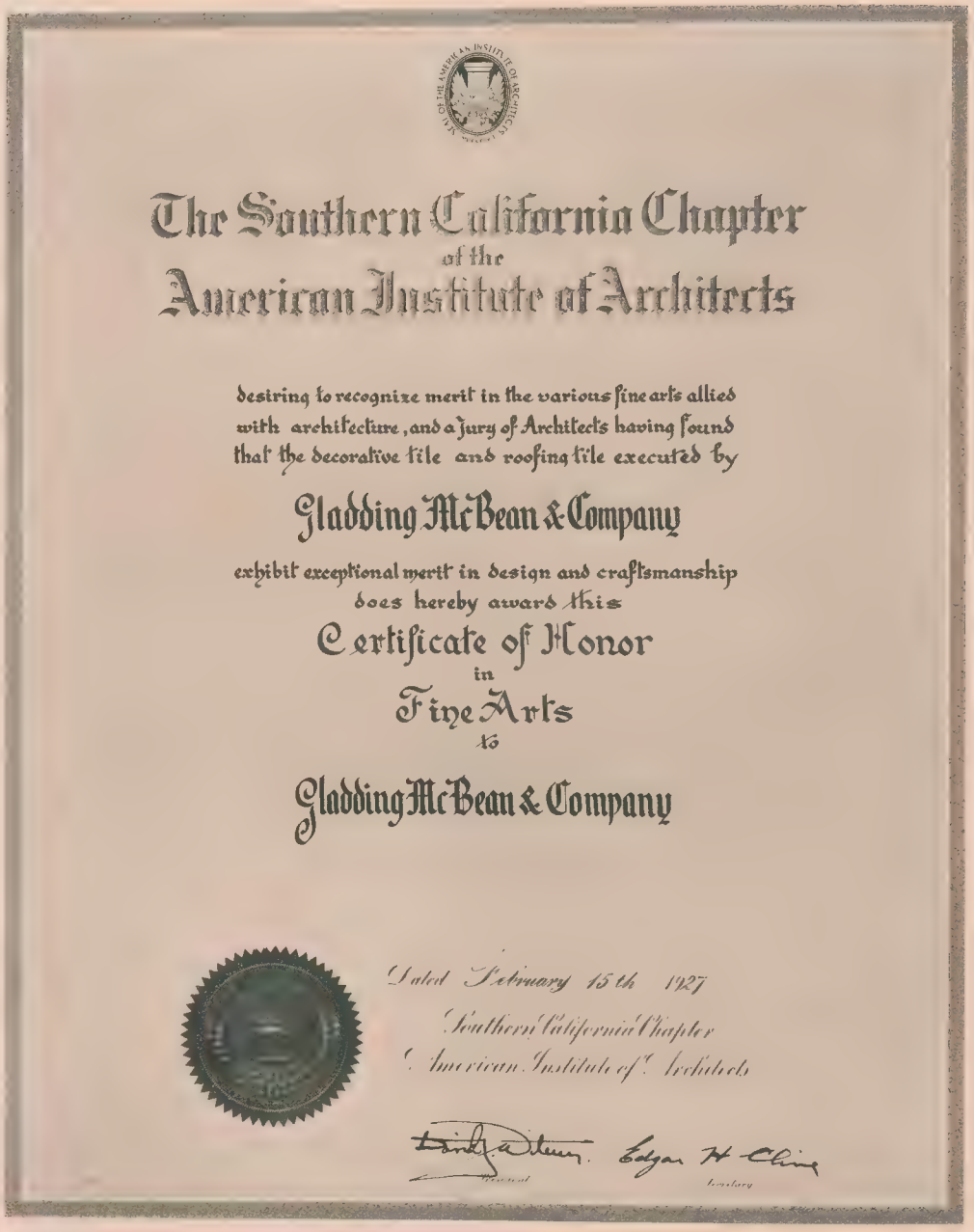


RESIDENCE FOR MR. CHARLES CARPENTER, LOS ANGELES, CALIFORNIA
DESIGNED BY DAVID MALCOLM MASON





RESIDENCE FOR MR. ROBERT OVERELL, LOS ANGELES, CALIFORNIA
DESIGNED BY DAVID MALCOLM MASON



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American Institute of Architects

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REPORT—CALIFORNIA CITY PLAN CONFERENCE

[BY HARRIS ALLEN, A.I.A.]

ON March 4th and 5th the Second Annual State-wide Conference on City Planning was held in Oakland under the auspices of the California Real Estate Association and the League of California Municipalities. Over 100 California cities were represented, with a total attendance of 2500. The work of assembling this large convention and of preparing the program responsible for its success was directed by Fred E. Reed, of Oakland, chairman of the City Planning Division of the National Real Estate Association. Through the efforts of Mr. Reed and his Invitations Committee 10,000 programs of the convention were distributed.

Among those receiving such notices were the Governor of the State, the Lieutenant-Governor, all Senators and Assemblymen, all mayors or head officials of every California city listed in the State Roster, the chairman of every board of supervisors in California, all county clerks, district attorneys, tax collectors, auditors, assessors, recorders, surveyors, sheriffs, superintendents of schools, all city clerks, city attorneys, city engineers, the presidents and secretaries of every chamber of commerce in the State, the president of every club belonging to the California Federation of Women's Clubs (over 500 here, alone), 210 uptown associations and improvement clubs, the members of the Oakland Council of Churches, the president of each service and development club around San Francisco Bay, individual members of the Oakland Real Estate Board and the Oakland Chamber of Commerce, the president and secretary of every realty board in California, and over 1000 individuals gathered from various sources as being interested in city planning. Besides those listed, many invitations were broadcasted to numberless miscellaneous organizations and to persons not specifically catalogued.

Notices were sent out by the California Real Estate Association offices in Los Angeles to individual Los Angeles members, all officers of the National Association, and to 120 newspapers in California, to whom publicity was also sent.

The chairman of the General Invitations Committee was Mr. George E. Gross, Oakland county clerk, his vice-chairman being Mr. James C. Holland, deputy county clerk. The chairman of the Women's Division of Invitations Committee was Mrs. O. P. Cole, president of the Civic Center, and her vice-chairman was Mrs. Bessie Wood Gustason, past president of the Business and Professional Women's Club of Oakland.

The program was both inspirational and practical:

OPENING SESSION—*Friday, March 4, 1927*

Fred E. Reed, Chairman, City Plan Division of the California Real Estate Association, presiding.
Music—Oakland Real Estate Board Glee Club.
Invocation—Rev. Robert Elliott Brown, First Congregational Church.
"Welcome."
Hon. John L. Davie, Mayor of the City of Oakland.
Fred R. Caldwell, President, Oakland Real Estate Board.
Charles P. Howard, President, Oakland Chamber of Commerce.
Harrison S. Robinson, President, Major Highway and Traffic Committee of One Hundred, Oakland.
Opening Statement by the Chairman.
John Nolen, Cambridge, Massachusetts, President, American City Planning Conference.
"The Importance of Citizens' Committees in Accomplishing the City Plan."
Miles Humphreys, President, Fresno City Planning Commission.
"City Plan Procedure in the Smaller Cities."
David R. Faries, Executive Vice-Chairman and Counsel Major Highways Committee of Los Angeles Traffic Commission.
"Work of Major Highways and Traffic Commission in Los Angeles."
Stuart S. Hawley, Chairman, Executive Committee, Major Highway and Traffic Committee of One Hundred.
"The Major Highway and Traffic Plan for Oakland."
Harland Bartholomew, Consultant National Capital Park & Planning Commission, Washington, D. C.
"How St. Louis Developed and Carried Through Her $88,000,000 City Plan Project."
Recess for Official Photograph.

Luncheon

Fred R. Caldwell, President, Oakland Real Estate Board, presiding.
Invocation—Rudolph I. Coffee, Ph. D., Temple Sinai.
Harry B Allen, San Francisco, President, California Real Estate Association.
"Aims and Ideals of the Realtors of California."
Dr. John J. Sippy, Stockton, President, League of California Municipalities
"Relation of the City Plan to Public Health"
Harry C. Knight, Oakland, Vice-President, California Real Estate Association
"The Builders' Responsibility in City Planning."
Charles P. Howard, President, Oakland Chamber of Commerce.
"Planning the City for Industry."

Friday Afternoon

William J. Locke, Alameda, Executive Secretary, California League of Municipalities, presiding.
Gordon Whitnall, Director, Los Angeles City Planning Commission.
"Relation of Building Heights to Street Widths; Street Widenings and Who Should Pay the Bills"
Rollin L. McNitt, President, Los Angeles City Planning Commission.
"The Law of Zoning."
Carl Bush, Vice-Chairman, Los Angeles County Regional Planning Commission.
"Planning Business Districts in the Outside Areas."
Dr. Carol Aronovici, City Planning Consultant.
"Extended Eminent Domain in Street Openings; Building Set-Back Lines."
Harry H. Culver, Culver City, President, Los Angeles Realty Board.
"Subdivision Control."
Discussion led by Herbert L. Breed, General Counsel, California Real Estate Association, and A. E. Brock, Assemblyman and former Mayor of Redlands.

Banquet

Harry B. Allen, President, California Real Estate Association, presiding.
Dr. Aurelia Reinhardt, President, Mills College.
"There's Inspiration in the City Plan."
Hon. Joseph R. Knowland, Publisher, Oakland Tribune.
"The City Plan and the Community Life."
Charles Keeler, Manager, Berkeley Chamber of Commerce.
"Building Better Cities in California."
Leroy Goodrich, Commissioner of Public Works, City of Oakland.
"Team-Work Between City Officials and the Property Owner."

Saturday, March 5, 1927

Invocation—Rev. T. J. O'Connell, St. Patrick's Church.
Hugh R. Pomeroy, Secretary, Los Angeles County Regional Planning Commission.
"What Regional Planning Has Accomplished in Los Angeles County."
Frederick Dohrmann, Jr., President of San Francisco Bay Counties Regional Plan Association.
"A Regional Plan for California's Metropolitan Areas."
Stephen Child, Consultant in City Planning.
"The Federation of the Boroughs of San Francisco Bay."
Gustavo B. Hegardt, First V.-P. American Society of Port Authorities.
"Harbor Terminals and Their Approaches."
George A. Damon, Pasadena, Secretary, Los Angeles City Planning Association.
"Relation of the Motor Bus to Other Methods of Transportation."

Luncheon

Invocation—Rev. Lloyd B. Thomas, Rector Trinity Episcopal Church.
J. W. Gregg, Professor of Landscape Design, University of California.
"Parks, Parkways, and Recreation Areas a Vital Need in Developing a Higher Civilization."
Charles H. Cheney, Consultant, Palos Verdes and Riverside.
"Architectural Control and Art Juries."

Saturday Afternoon

Hon. Frank D. Stringham, Mayor of Berkeley.
"Legislation Proposed at Sacramento."
Discussion led by William J. Locke, Executive Secretary, League of California Municipalities.
Report of Resolutions Committee.

[Continued on page 57]



Where the *Best* is Required

IN preparing a permanent home for a great financial house like Peirce, Fair & Co., San Francisco, only the highest quality of craftsmanship and material could be accepted. Complete co-operation between architects and contractor made this possible. Architects for remodeling, Ward and Blohme. Hardwood installation by Home Manufacturing Company. Painting and decorating by A. Quandt & Sons [since 1885]
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SOLUTIONS OF THE TRAFFIC PROBLEM

[BY EDWARD D. LANDELS]

THE streets of most American cities were designed to accommodate street cars and horse-drawn vehicles, and in most instances were laid out with but one thought in mind, that of "getting downtown." Their direction and location were determined largely by the business exigencies of real estate subdividers. Nearly every city, as a result, today faces the task of transforming a jumbled mass of nineteenth century horse and buggy streets into a circulatory system of automobile thoroughfares. The difficulties facing the accomplishment of this task and the manner in which they are being met form today perhaps the most interesting and the most important phase of urban development.

Secretary Hoover has said that traffic congestion now affects the cost of every necessity of life. The total cost of the inadequacy of traffic facilities to the people of the United States has been estimated to reach the astronomical figure of $2,000,000,000,000 a year.

The street traffic survey recently completed in Chicago included studies of the cost of operation per unit hour of all classes of vehicles. Upon the basis of their studies and of further studies of traffic delays, it was estimated that a reduction of traffic delays 10 per cent would save the people of Chicago $75,820 a day, or $27,295,200 per year, "an amount which would substantially affect the cost of living in the city."

By only four methods may the effects of traffic congestion be alleviated; by the efficient regulation of traffic movements; by the limitation of the height and volume of buildings and by the limitation of the population upon given areas; by the construction of new streets; by the correction of defects in existing street systems.

The regulation of traffic and pedestrians has done much to relieve congestion and delay. It has definite limitations, however, and by no means offers a permanent solution.

The regulation of the height and bulk of buildings as a means of reducing traffic congestion has been forcing itself upon the attention of traffic engineers and city planners. That the outpouring of thousands of people from high office buildings onto narrow streets is one of the chief causes of traffic difficulties is generally admitted. It is contended by some, however, that by housing many in a few high buildings, rather than in many smaller scattered buildings, many street traffic movements are altogether eliminated.

Los Angeles has always limited the height of her buildings to 150 feet. The tendency in this direction, however, is to limit the "bulk" rather than the height of buildings; the maximum bulk being determined by the area of the lot and the width of the street.

Milwaukee has an ordinance which provides that no structure shall be erected the cubical content of which exceeds the sum total of the area of the lot upon which it is erected, multiplied by 125 feet. In New York a building at the street line must not be higher than 2½ times the street width, and above such a height it must be set back one foot for each additional five feet in height. The City Club of New York is advocating limiting the height of all buildings to the width of the street upon which they front, excepting, of course, ornamental towers.

The problem of building-height limitation is one which yet deserves much study. At present it does not appear to offer a practical or by any means complete solution of the traffic problem. The same may be said of the limitation of population on given areas through zoning legislation. Much could be said on these matters which the limitations of this paper forbid.

The construction of new streets and the elimination of defects in existing street systems present the immediately practical solution of the traffic problem. In undeveloped portions of a city, when once the principles upon which the street layout must be predicated are determined, it is a comparatively simple task. In built-up portions of a city, however, a system of thoroughfares must be built upon existing streets; there, the ideal system must be compromised by what is feasible.

The laying out of streets is work requiring engineering judgment of a high order and has become a somewhat specialized field. To provide an adequate system of streets requires not only a determination of how and where a city is likely to grow, but often a careful weighing of cost and benefits. The importance and difficulty of this work has led a number of the more progressive cities to have made exhaustive surveys of all factors affecting the volume and flow of traffic and upon the basis of these surveys to have prepared a major street plan. Los Angeles adopted her major street plan, prepared by Frederick Law Olmstead, Harland Bartholomew, and Charles Henry Cheney, in 1924, and Oakland is now having prepared a similar major street plan by Harland Bartholomew and associates.

A major street plan is a scientifically arranged system of main thoroughfares so designed in width and direction as to take care of all a city's major traffic movements. It provides a city with a comprehensive and balanced program of street openings and widenings. Such a plan, as a rule, comprises seven main considerations:

1. The creation of broad direct arterial streets to carry traffic from outlying portions of the city to the central business and industrial areas.

2. The creation of broad interconnecting thoroughfares from one populous community center of the city to another.

3. The establishment of so-called bypass streets to enable traffic going from one part of the city to another to avoid, entirely, entering the congested area.

4. The establishment of a wide so-called "distributor street," around the business area, to enable traffic with an objective within the business district to first go around the district upon such distributor street and enter the district at the point nearest the objective, instead of being compelled first to go to the center of the district and "mill out" to its objective.

5. The establishment of trucking lanes in the industrial areas of the city, and to some extent a differentiation between commercial and trucking streets.

6. The designation in residential sections of what are to be regarded as major and what as minor streets.

7. The elimination of jogs, dead-ends, and bottle-necks, and particularly the elimination of blind streets in the business districts, which prevent traffic from easily and quickly leaving the congested areas.

8. The reservation of adequate rights of way for the eventual construction of parkways and pleasure boulevards.

The experience of many cities has been that the adoption of such a plan results in the dedication of valuable rights of way by large subdividers. Los Angeles county has acquired in this way approximately 100 miles of 100-foot boulevards. Through the control of land platting and the adoption of a plan, newer portions of a city may be assured an adequate system of streets for all time without any cost for rights of way. Without a plan, such is impossible.

The stupendous sums being spent by the larger cities to

[Concluded on page 49]



Dr. H. C. Moffitt Residence, Woodside, California — *George Washington Smith, Architect*

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·EDITORIAL·

Render Unto Caesar

THE Palos Verdes Estates project, some features of which are shown in this issue, is a splendidly conceived plan which is gradually becoming a reality. Three years ago it was a dream, outlined on paper. Already, roads and terraces, trees and shrubs, portions of business plazas, many homes scattered through its three thousand acres, give evidence to the intelligence with which it was laid out and the care with which its development is being safeguarded.

In short, it was planned and is controlled by experts in landscape and building architecture. The authority was given to men who knew their business.

In a recent address published in the R. I. B. A. Journal an interesting illustration of this same point was given by the speaker:

"Only the other day I was shown two housing schemes in a little village—I should call it a town if there was anyone present from it—one built before the war, and the other after. The first was monotonous, it was dull, it showed not the slightest imagination or effort to do more than provide a habitation for some human being. The second was laid out, evidently, by a practiced hand. The arrangement of the houses showed variety, and it showed appreciation of architectural effect. The materials were varied and harmonious, and I said at once to the official of the local authority who was accompanying me, 'You have had an architect here,' and he admitted the soft impeachment."

While the planning of even such large tracts as Palos Verdes comes under special conditions, and is not subject to public control, it may well serve as an incentive to the proper treatment of conditions which affect the general public. To such ends, architects should give their attention and their whole-hearted support. The Royal Institute of British Architects has done its utmost to make its influence felt in many public matters. It organized and led the campaign for the comprehensive treatment of the London bridges, culminating in the appointment of the Royal Commission under the chairmanship of Lord Lee of Fareham which is dealing with the whole question.

It has urged the necessity of a great planning scheme for Central and Greater London. It has helped and advised the London County Council in the matter of the revision of the London Building Acts, and it has lost no opportunity of impressing upon the government and municipal authorities the importance of employing properly qualified and able architects in connection with housing schemes.

The American Institute of Architects has given much study to the subject, in general. Some of its chapters have been influential in local city planning work; but the Western chapters have not as yet actively shouldered much responsibility. It should not be left to real estate boards, civic clubs or other private associations to prod the architects into participation in movements concerning them so closely.

* * *

Awards for Architectural Merit

IN connection with the coming Architectural Exhibit to be held in May at the de Young Memorial Museum, Golden Gate Park, San Francisco, the Northern California Chapter, A. I. A., has decided to institute a system of Honor Awards similar to those which for some years have gained such good results in Los Angeles, New York and elsewhere.

These awards will be made for exceptional merit in work executed since the last exhibit (1924) and will be in the form of certificates bearing the seal of the Institute, presented to owners, architects and contractors. A jury of three architects not members of this chapter will judge buildings for awards, not to exceed three awards in any classified group. No award will be given unless in the opinion of the jury the work is of sufficient outstanding merit.

This system unquestionably tends to increase public appreciation of good architectural design and construction, and to inspire the profession and the building industry to greater efforts. A certificate for an Honor Award is a source of pride and satisfaction to an owner, and a valuable proof of ability to architect and contractor. In no long time the community is bound to benefit by an improved standard in building quality.

* * *

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Pacific Coast headquarters of the above company have been established in the Crocker National Bank Building, San Francisco, under the direction of Mr. Lawrence N. Dunihue. A service bureau is maintained by the company to answer all questions regarding Indiana limestone and its most economical and otherwise advantageous uses. Mr. Dunihue comes directly from the New York office and through practical knowledge and experience is prepared to render a real service to architects or others interested.

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MONTHLY BULLETIN

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J. S. FAIRWEATHER, two years

W. C. HAYS, two years

EARLE B. BERTZ, one year

WILL G. CORLETT, one year

NEXT MEETING

The next regular meeting of the Northern California Chapter, The American Institute of Architects, will be held in the rooms of the San Francisco Architectural Club, 523 Pine street, on Tuesday, April 19, 1927, at 6:30 p. m. Dinner will be served at 75 cents per plate.

MARCH MEETING

The regular meeting of the Northern California Chapter, A. I. A., was held in the Spanish Room of the Hotel Mark Hopkins on Tuesday, March 15, 1927. In the absence of President John Reid, Jr., the meeting was called to order by Vice-President Harris Allen at 8:45 p. m. The following members were present: Wm. Clement Ambrose, Harris Allen, J. Harry Blohme, Edward G. Bolles, Morris M. Bruce, Earle B. Bertz, Howard E. Burnett, Edward G. Bangs, John Bakewell, Jr., Will G. Corlett, Ernest Coxhead, W. H. Crim, Jr., Albert J. Evers, J. S. Fairweather, Henry H. Gutterson, E. H. Hildebrand, Lester Hurd, P. J. Herold, Wm. C. Hays, B. S. Hirschfeld, Edgar B. Hurt, Raymond W. Jeans, Creston H. Jensen, Bernard J. Joseph, Chester H. Miller, Leffler B. Miller, Jas. H. Mitchell, Chas. W. McCall, Louis C. Mullgardt, Chas. F. Masten, William Mooser, Frederick H. Meyer, Chas. F. Maury, Ernest L. Norberg, James T. Narbett, T. L. Pflueger, W. O. Raiguel, Jas. W. Reid, Fred'k H. Reimers, Albert Schroepfer, Roland I. Stringham, Herbert A. Schmidt, Louis M. Upton, Chas. Peter Weeks.

The Society of Architects of Alameda County were the guests of the Chapter for the evening. The following members were present: Messrs. Blaine, Butler, Dakin, De Lappe, Ellinger, Flores, Froberg, Gates, Gilkey, Gregg, Hass, Keefer, Loubet, Olson, Roeth, Rich, Snyder, Sisson, Shepherd, Stiehl, Schroeder, Warnecke, Wastell and Williams. The Chapter members present who are also members of this Society are Messrs. Allen, Bangs, Corlett, Chester H. Miller, McCall, Narbett and Reimers. Mr. William Mooser, Jr., and Mr. J. I. Holder were also present.

Mr. Allen made a short address of welcome to the guests, after which the T Square Quartet, consisting of Messrs. Watts, Neilan, Brooks and Delmar (through the courtesy of the Paraffine Cos.), put on some architectural musical comedy that was roundly applauded. Mr. Chester Miller responded for the Alameda County Society. Before the business of the meeting, Mr. Austin W. Sperry of Crane Co. sang several splendid selections.

MINUTES

The minutes of the previous meeting were accepted as published.

UNFINISHED BUSINESS

The Secretary reported that the final court action had been taken on the change of name, which had been approved by the Board of Directors of the A. I. A., changing the name of the San Francisco Chapter to the Northern California Chapter of The American Institute of Architects.

NEW BUSINESS

Election of delegates to the Sixtieth Annual Convention was held. Delegates elected were J. S. Fairweather, L. A. Mullgardt, James Mitchell and Chester H. Miller. All the Institute members of the Chapter were elected as alternates.

The Secretary read a letter from the General Contractors of San Francisco, stating that all their members had been advised that it would be to their best interests to have all their plans executed by licensed architects.

REPORT OF COMMITTEES

Report of the Honor Award Committee was read by Mr. Coxhead, chairman. Mr. Allen advised regarding the expense of putting into effect the system of Honor Awards for buildings of architectural merit. The report was ordered placed on file, and it was moved, seconded and carried to adopt the following resolution:

> *Resolved*, That this Chapter approve the plan of awarding annual (or at periods not to exceed intervals of three years) awards of merit to architects, owners, builders and craftsmen, and authorizes the Board of Directors to inaugurate such a plan in connection with the proposed architectural exhibit to be held in May of this year, provided a satisfactory plan of amply financing the necessary expense can be worked out.

Mr. Bertz reported for the Exhibition Committee, stating that the exhibition was assured to be held at the Museum in Golden Gate Park. Mr. Allen reported on the publicity for the exhibition.

Mr. Fess and Mr. Wilson of the American Rolling Mills Co. presented a most remarkable film showing the manufacture of Armco sheets.

The party was a great success, if one would judge by visible and vocal evidence. A large turnout, goodfellowship and a good dinner made the evening pass most pleasantly.

A good time was had by all. Let's do it again.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*.

* * *

Smith O'Brien, architect of San Francisco, departed recently for an extended European tour; returning sometime in October of this year.

* * *

An exhibit of new industries established in Oakland, Calif., during the past year was held on April 5 under the auspices of the Oakland Chamber of Commerce.



L. A. PHILLIPS, *Architect*

Grace of Line

In this Redwood Balustrade

In this hallway of the home of Mr. L. A. Phillips of Beverly Hills, California, Redwood has served to add its soft tone to the entire beauty of the room.

The stair balustrade, stair risers and baseboards are all of California Redwood. And no wood could serve more effectively.

For Redwood is a light wood of great strength. It may be finished in natural color, or tinted to harmonize with the walls and ceilings.

In addition, this wood is beautiful in beamed ceilings, panelled walls, and decorative gates, railings and siding for exteriors.

We will gladly furnish through our Architectural Service Bureau detailed information of any nature on request.

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California Redwood

PERSONAL GLIMPSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, as well as other outstanding figures in the building industry, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers.

[*Sketch from life in this issue by Ramm*]



GEORGE FORDERER

ANOTHER Native Son is presented to our readers in this issue. Mr. George Forderer was born in Napa, Cal., and after passing through various California schools, started in business at 226 Mission street, San Francisco, with his father, Jos. F. Forderer, in the early days and ways of sheet metal work. The business had been founded by the elder Forderer in 1875. Since that time a great business has been developed, with great changes in methods and manufactures, but still maintaining the family control. Mr. George Forderer is now president, and with him are connected two brothers, under the firm name of Forderer Cornice Works.

Active in many civic affairs, at one time director of the Chamber of Commerce, and at present director of the California State Auto Association (also treasurer) and of the American Trust Company, Mr. Forderer is one of the valued citizens of San Francisco. He is fond of music and of horses—despite his connections with machinery and motors, he owns several good horses. This, perhaps, is his nearest approach to a hobby—it might be said of him that, like another and very famous President, he has a Hobby-horse.

* * *

A LETTER SENT TO MEMBERS, GENERAL CONTRACTORS OF SAN FRANCISCO

March 14, 1927.

Under a recent decision handed down by the Court of Appeal, Second Appellate District, Division 2, of the State of California, it is a misdemeanor for anyone to practice architecture in this State without a certificate.

In the event of a dispute arising in the performance of a contract, part of which includes architectural services for plans and specifications prepared by the contractor, the courts will declare such a contract null and void.

There is only one way that a person who has no certificate can legally render such architectural service and that is by formally notifying the owner or employer that the person rendering such service is not a licensed architect.

The law licensing architects was not enacted for the purpose of protecting the architects, or merely as a revenue-creating measure, it is regarded more as a police measure for the protection of the public, and the courts hold that when a contract is entered into in violation of its provisions, it will not be upheld.

It is believed that our members will promote their best interests by working in harmony and in closer cooperation with the architects by having their plans made by a duly licensed member of the architectural profession.

Respectfully submitted,

GENERAL CONTRACTORS OF SAN FRANCISCO,
By A. H. BERGSTROM, *President*.

* * *

ARC-WELDING COMPETITION

The American Society of Mechanical Engineers has accepted the custody of seventeen thousand five hundred dollars given by the Lincoln Electric Company of Cleveland, Ohio, to be awarded, under the rules of the competition, to those contributing the best three papers disclosing new information that will tend to advance the art of arc welding. The purpose of this competition is to encourage improvements in the art of arc welding, the pointing out of new and wider applications of the process, or indicating advantages and economies to be gained by its use, as these latter will be the chief bases upon which the winning papers will be selected.

It is the purpose of The American Society of Mechanical Engineers to present these awards at the stated 1928 spring meeting of the society. Communications regarding this competition should be addressed to The American Society of Mechanical Engineers, Calvin W. Rice, Secretary, 29 West Thirty-ninth street, New York City.



Bowling Green Club House, Lake Merritt Park, Oakland, California. Charles W. McCall, Architect

A Tile Roof Is a Joy Forever—

BECAUSE it is fireproof [*lower insurance cost*] everlasting [*no cost of repairs*] insulating [*against heat and cold*] adaptable [*a type for every style*] beautiful [*colors that mellow with age—texture that enriches any composition*] profitable [*it increases the sales value of a building far in excess of its own cost*]

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INTERIOR DECORATING

THE REPRODUCTION OF ANTIQUES

[BY RICHARD B. GUMP]
Interior Decorating Department, S. & G. Gump Co.

THIS day sees the renaissance of American home architecture. The movement is general throughout America, touching great cities, smaller ones and even the most remote villages. It is a process wherein the old and the new are being fused, and here in the West this fusion is especially apparent in the adaptation of French, Spanish and Italian architectural principles to the environment and spirit of this relatively new land, culture and civilization.

Hand to hand with the architectural renaissance goes a renaissance in furniture and furnishings. The two are inseparable. These Western homes of ours, combining the freshness and virility of our own creativeness with the dignity and mellowed tradition of older days and peoples, demand furniture suitable to their spirit, interest, color and variety. The genuine and authentic antique, one which happily fits into the room and spot for which it is acquired, is, of course, a treasure quite beyond price. To be able to readily find such pieces would be good fortune beyond improbable dreams. Since such antiques do not come to hand with every seventh wave, the reproduction and adaptation of them remain as the most satisfactory solution for providing furniture worthy of today's fine home.

But this business of reproducing or adapting antiques is something more than a mere matter of exactly reproducing lines and curves. It is a craft, whose problems in some respects are more complex than the creation of the original pieces. The antique is the work of some craftsman who labored in an age and spirit quite different from our own. The thing is valuable because the worker expressed in the wood something of the intelligence of his own mind and hand, to which time, use and tradition have added further enrichment. These latter values the modern workman cannot give. In place of them he must have the ability to endow mere wood and form with his own perception of the spirit in which the originator worked; his own understanding of his medium; his own expression of present purposes. Unless he can do this, the reproduction or adaptation is wooden, lifeless.

The reproducer of an antique—the maker of an adaptation who can thus strike a balance between exact forms and his own creative abilities, so that his work has life, interest and a certain distinction—is indeed an able and finished artisan and artist. Nor does he need to offer his reproductions or adaptations with any apologies. They can stand upon their own merits as furniture of honest workmanship.

Since we have so carefully defined the problem of the reproducer of antiques, let us examine into how it is being met and worked out in this day. Here we come upon a field of work as fascinating, as alive with romance and growth, as that of architecture itself. No longer are the cabinet and furniture shops of the country down-and-out enterprises, existing in a hand-to-mouth fashion, dominated and crushed by the great furniture factories, daily turning out thousands of their standardized pieces. The cabinetmaker and his bench have again found a place in the sun. His shops, to be found in every large and small city throughout the country, are centers of expanding activity.

The methods employed in these shops are a combination of the older spirit of hand workmanship and the newer age of machine efficiency. The designer and draftsman makes blueprints and working drawings of the particular piece to be reproduced or adapted. The kind and quality of the wood to be used is carefully selected and specified. With the working drawings and specifications before them the operators of the woodworking machines fashion the main units and masses of the piece. But the finer touches of sandpapering, carving and embellishing are done at the workman's bench. Carving is done by hand carvers who know woods and their various characteristics—their different grains, textures, colors, tone—and who seek to reveal the inner beauty of this medium. The chipping, done to give the appearance of age and wear, is handwork of restrained and studied skill.

When the several parts to a piece are completed, they are assembled in the joining department and the painting, varnishing, polishing and other details of finishing begin. These final operations are done entirely by hand and the worker with clear varnishes or colored paints must be as



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THE WALTER P. TEMPLE HOMESTEAD
Puente, California

R. Selden Price, *Architect*
J. H. Bain & Son, *Roofing Contractor*

The restoration of old California landmarks calls for both reverence and skill on the part of the architect and builder. The modern touch must not compromise the beauty of the old. In making these structures habitable, old roofs must be replaced but they must not be modified. In modernizing the historic buildings at the Temple homestead, the builders selected Simons Sorrento Tile because it is faithful to the early designs but affords a quality and strength that were never possible when tile were made by hand

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SIMONS SORRENTO TILE



A Corner in a Modern Furniture Workshop

much a master of his materials, in relation to the wood and the effect desired, as the furniture designer is a master of line and form. The planning and application of all kind of color work especially calls for many-sided knowledge and trained skill.

As it emerges from the shops to take its place within the modern home, it has, like that home, something in it that is old; something that is new. The passing of years, use, perhaps abuse, many people, events and associations will add unto it the heritage of weathered mellowness and graciousness to which all good things, well made by good workmen, are heir.

Who knows but what today's reproduction or adaptation may be the "antique" of many, many years hence—an object to be sought out—a thing worthy of reproduction and adaptation?

* * *

SOLUTIONS OF THE TRAFFIC PROBLEM

[Concluded from page 39]

create necessary streets in their built-up section—a million dollars a mile to widen and extend Tenth street in Los Angeles; seventeen million to bring Fairmont Parkway six and one-half blocks in Philadelphia; sixteen million for a few blocks of Michigan boulevard in Chicago—emphasize the importance of street planning and a courageous program of execution. Too often nothing has been done until congestion has forced the hand of city officials, and of course congestion does not usually arise until costly improvements have been erected on street lines.

In nearly every larger city there now exist, however, either official or unofficial bodies that are actively engaged in having made traffic surveys and street plans. In Los Angeles the Traffic Commission, in Oakland the Major Highway and Traffic Committee of One Hundred, in Sacramento the City Planning Commission, are doing work of far-reaching importance. The program of these bodies is, first of all, a comprehensive and scientific survey; secondly, an intelligent and practical major street plan, and, thirdly, a steady annual execution of the projects included in the plan in the order of their importance. If the integrity of such plans is preserved and their execution effected step by step, it is only a matter of years until we will find all forms of traffic circulating freely and efficiently throughout even our largest centers of population.

* * *

"Locks and Builders' Hardware," a catalogue of P. & F. Corbin, New Britain, Conn., is offered to architects and others by the company.

ARCHITECTS CHANGE ADDRESSES

Chas. W. McCall removed to 1404 Franklin street, Oakland.

P. J. Herold removed to Forum Building, Sacramento, Cal.

Arthur T. Ehrenpfort removed to 24 California street, San Francisco.

Harrison B. Traver removed to care of Trewhitt-Shields, Sixth street and Grand avenue, Los Angeles.

Clarence R. Ward removed to 310 Sansome street, San Francisco.

J. Harry Blohme removed to 310 Sansome street, San Francisco.

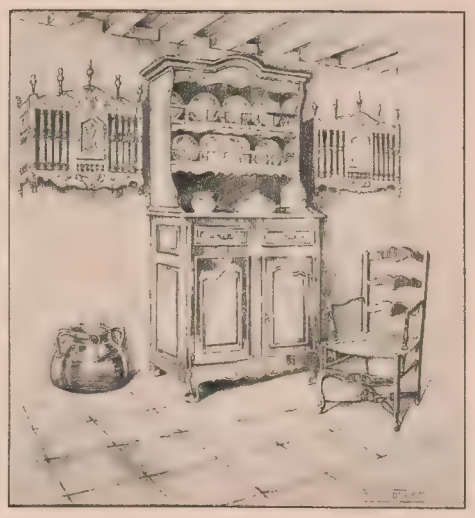
Stanton D. Willard removed to care of Walker & Eisen, 1031 South Broadway, Los Angeles.

* * *

ESTABLISH DISTRICT OFFICES

The early part of last year the United States Radiator Corporation of Detroit, Mich., decided to open a branch office in California and San Francisco was chosen as the central point of distribution for their products throughout California, Utah and Arizona. A three-story warehouse and assembling plant was erected in San Francisco.

This year, due to expansion of business of the company, the executives have seen fit to establish a Pacific Coast headquarters or district office in San Francisco, under the direction of Mr. Paul V. Rozier. In addition branch warehouses have been established in San Francisco, managed by H. F. Beresford; in Los Angeles, managed by E. A. Stark; in Seattle, managed by S. C. Heath; in Portland, managed by R. G. Sangster.



FOR a small country house on picturesque lines, an interior of distinction and charm can be achieved at moderate cost by the use of French Provincial Furniture.

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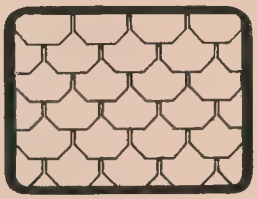
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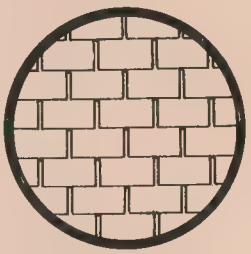
—makes a more compact, durable roof of natural, beautiful permanent coloring!

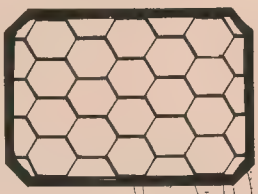
VERMONT was famous for superior slate long before she became a news feature as the home state of President Coolidge.

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EL REY SLATE SHINGLES



S. F. ARCHITECTURAL CLUB NOTES

THE March meeting ushered another batch of candidates, via the initiation ceremony, into the Sacred Circle. A goodly crowd was present to assist the new men over the burning sands and through the stunts arranged by the Degree Team. Ira Springer, Chairman of the Entertainment Committee, is to be commended on his efforts in arranging the evening's entertainment and a vote of thanks is also due his assistants, "Trudy," Rudy Igaz, Al Johnson and Johnny Birchland, who upheld the honor of the Club in their portrayal of the immortal "Spirits."

An activity of special interest, a theater party, was announced by our own Ira, to be held on the evening of April 23 at the Alcazar Theater. A block of choice seats has been reserved for the Club and tickets are already selling like hot cakes. Tickets may be had from Ira H. Langley or by applying at the Club. A large crowd is anticipated and the evening's pleasure will be resumed after the show at a rendezvous to be announced during the performance.

Attendance at the Thursday lunches has been rather slack of late. The boys are still meeting at the Lick Grill every Thursday noon, however, and anyone desiring a gloom chaser is advised to sit in with the gang during the sacred hour.

A plot is being hatched for the Club hi-jackers to snatch a bit of paint from W. P. Fuller's to massage the front of the Club building. Volunteers are requested to hold themselves ready to don their smocks on instant notice, while brushes are being smuggled into the Club under cover of darkness.

The wheels of progress may be heard steadily revolving in the Atelier. A group of the more energetic, known as the "Atelier Rats," continue to pound the boards and the standard of work produced is being constantly raised. "Andy" Anderson is to be congratulated on his promotion to Class A. Andy won his final credit on the last problem, "A Marine Museum," and is the first man to work up to Class A through the Club in several years. When asked to what he attributed his success Andy was heard to answer, "I owe everything to Mr. Hobart's supply case." The mystery surrounding this remark was cleared on examining Andy's locker. Mentions on the last problem were also awarded to T. Vierra, I. Tognelli and C. Trudell in the Projets and to F. Collins, A. Jacobson and J. Scoma in the Analytiques. Massier Don Works expressed immense relief on the breaking of the cold spell. "Another cold week," said Don, "and we would have no more tables." The inability of the Club to supply coal as fast as the Atelier can burn it is regretted. However, the stove burns a mean stool.

Mr. Art Janssen requests that he no longer bear the title "Tiny." He says that he has outgrown those days.

Joe LeClere, the little boy with the big pipe, reports amazing progress in Jolly Jack Sly's Engineering Class. "My insomnia has been completely cured," says he.

"Shylock" Devitt, the official Club pinch-penny, was seen on the "Avenue" last week pricing roadsters. The Directorate is advised to keep an eye on the Treasury.

News item: Fred Howelling is back in Sacramento again. On being told that the charges against him had been dropped and he could come back north, Fred remarked, "I hope you don't feel hurt," and took the first train back. Sandy McNinch wept bitterly at the parting.

Wee Billy Freeman, who recently was awarded his architect's certificate, has returned to Mexico, where he intends to display his shingle. Needless to say, Billy took the Club's best wishes with him.

"TRUDY."



HOTEL CONSTANCE

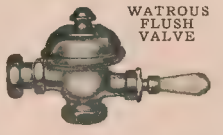
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An illustration of the saving thus obtained is furnished by a test made in the Marquette Building, Detroit. A comparison between the last 3 months in 1925 and the corresponding months in 1926 shows a saving of 222,245 gallons of water for the period during which Watrous valves were used. As this is an office building, with comparatively few closets, it may be inferred what an immense saving is possible in a hotel.

When the Watrous valve is installed in combination with the Watrous Duojet closet, an even greater saving is obtained, as the latter is very economical with water.

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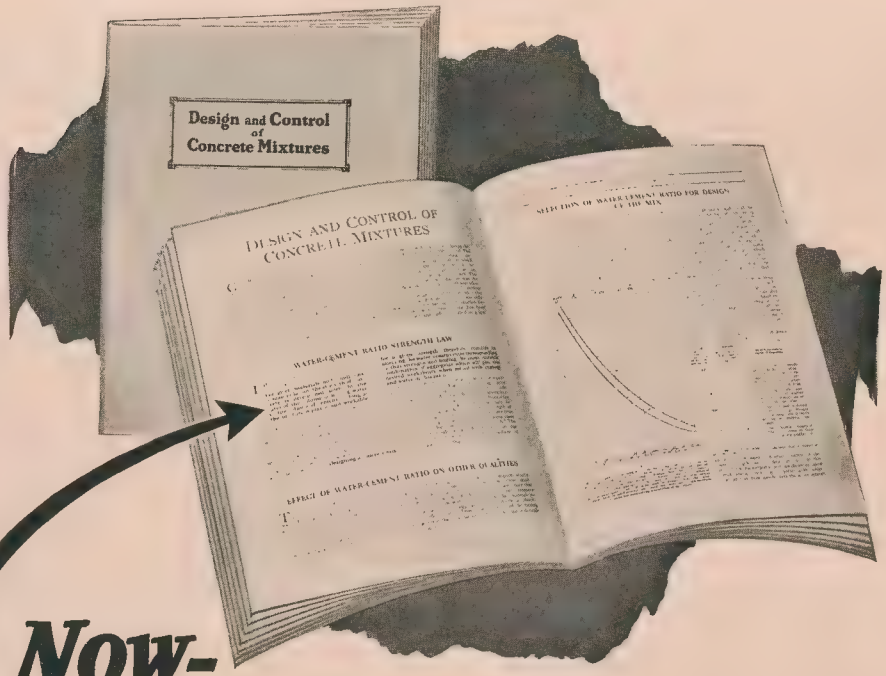
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Now- *Predetermined* Strength and Quality !

"For given materials and conditions of manipulation, the strength of concrete is determined solely by the ratio of the volume of mixing water to the volume of cement so long as the mixture is plastic and workable."

The application of the Water-Cement Ratio Strength Law, as quoted from the newly published booklet, "Design and Control of Concrete Mixtures," makes possible the production of concrete of *predetermined* strength and quality.

This book emphasizes the importance of Water-Cement Ratio on the other qualities of concrete —such as water tightness and durability. A considerable section is devoted to selection of materials, estimation of quantities, importance of curing, and control of concrete in the field.

It is difficult to overestimate the importance of these subjects to all who employ concrete in building. They are thoroughly explained and discussed in the new booklet which is a practical aid to designer and builder. A free copy of "Design and Control of Concrete Mixtures" will be sent to you upon request.

PORTLAND CEMENT *Association*

Concrete for Permanence CHICAGO

PALOS VERDES ESTATES

[Continued from page 21]

This tax, which must never exceed the city tax rate within the Los Angeles municipal limits, is used for the upkeep of recreation sites, street planting, parks and the like, and for the general benefit of all property owners. The association already holds title to more than 800 acres of public land. It will act as a permanent nucleus for common activities of all sorts.

The difficulty with most of the protective restrictions adopted in residential tracts has been that once put of record they could never be changed until the date of expiration. In Palos Verdes for the first time a reasonable scheme of amendment has been provided, so that, without breaking down the protection offered, it is possible to correct unforeseen difficulties, or, as the years go on, to meet changing conditions.

Construction began in Palos Verdes in 1923. Enough water has been developed to take care of 30,000 people and more is available. The first arcaded business building in Malaga Cove Plaza has been completed and occupied. The ideals of the garden suburb, elaborately preplanned, are being carried out; Palos Verdes is building for permanency.

Of particular interest to architects and home-builders are the carefully thought out requirements as to architectural design. So much ruin has been caused by bad architecture, careless builders and bad color that the following requirements as to architecture are inserted in the protective restrictions. Every lot in the project is in a Type I, Type II or Type III District, and business lots are generally in Type IV, where the right to establish a group design has not only been reserved but actually carried out in every business center so far opened for sale. The protective restrictions say:

Section 34. (a) To preserve the attractiveness of the said property and to prevent the erection, alteration or maintenance of buildings of undesirable and inharmonious design that would depreciate their neighbors, there are hereby established and defined for said property certain districts combining the usual architectural forms as follows:

Type I Architecture District, Type II Architecture District and Type III Architecture District, as herein further defined and limited, with location, extent and boundaries thereof as may be defined and established in supplemental declarations and restrictions hereafter filed.

(b) A design must be reasonably good of its kind in order to be approved by the Art Jury. A poorly designed example of any sort of architecture, regardless of its nominal "style" or of its cost, shall be disapproved.

(c) Materials, color and forms must be used honestly, actually expressing what they are, and not imitating other materials such as tin, tile, wood and sheet metal, shamming stone, etc., or, for instance, wood being treated frankly as wood and not in imitation of stone, wherever it is used. In this hilly country, roofs will be much seen from above, and their form and color are important to the success and attractiveness of the property. The design of the building must be of such a kind or type as will, in the opinion of the Art Jury, be reasonably appropriate to its site and harmonize with its surroundings, including the architectural character of neighboring improvements for which designs have previously been approved. The word "type" is used rather than "style" because attempts to reproduce "archæological" or "period" styles shall be discouraged.

TYPE I ARCHITECTURE DISTRICTS

Section 35. In Type I Architecture Districts buildings or structures shall conform to the following general requirements and definitions, subject to the discretion of the Art Jury:

Type I shall be that distinctive type of architecture which for two decades or more has been successfully developing in California, deriving its chief inspiration directly or indirectly from Latin types which developed under similar climatic conditions along the Mediterranean.

Color: Generally light in tone (of shades to be approved for each individual case).

Materials: Plaster or stucco exterior wall surfaces of a durable construction, or where they can be afforded, concrete stone or an approved artificial stone are to be preferred. In rare cases an exterior finish of wood or clay products may be approved in Type I Districts, but only when treated in harmony with the dominant note of neighboring buildings.

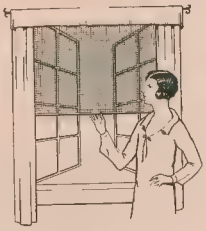
Roofs: Low roofs are desired in Type I Districts, preferably not steeper than thirty (30) degrees and never to exceed thirty-five (35) degrees maximum. They should be of tile of an approved color, or if of shingles the natural weather tone shall be preferred. Roof, if flat, enclosed by parapet

Charles Andrews Home, Los Angeles
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. . . yet you seldom see a fly screen

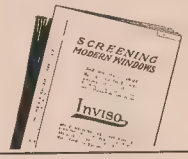


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ONLY when windows are open and fly screens actually needed are screens visible in the home of Charles Andrews. Then you see no unsightly frames; no dingy wire cloth. But the screens, bright, new, *insect-proof*, are there, summer or winter, ready for service. They are In-Vis-O Roller Screens, concealed in the head jamb. Like roller shades, they pull smoothly into place when needed; like roller shades, they glide quietly out of sight when not in use. The only thoroughly satisfactory screen for outward-opening casements. Economical for even the most modest home. Send for Screening Manual shown below and have complete working details in your files.

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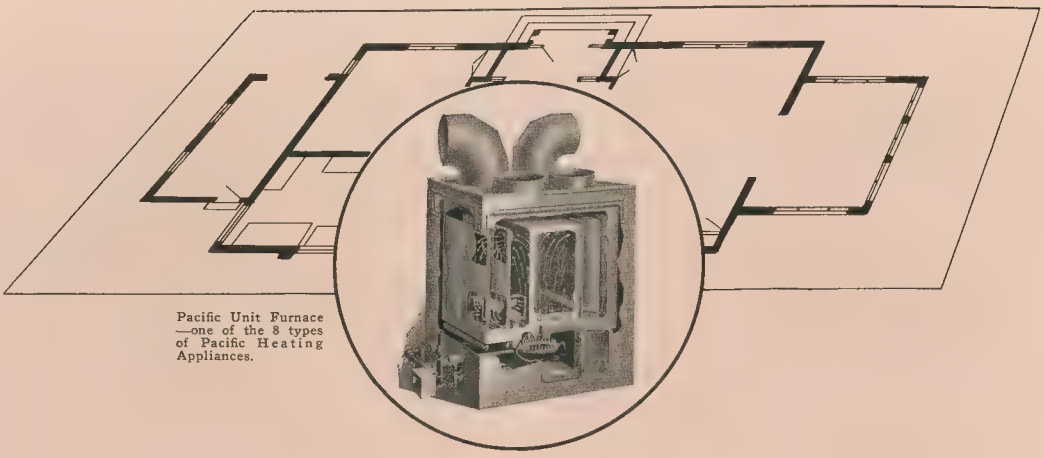
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Roller Screen Company,
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Gas-Steam Radiators



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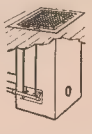


Wall and Fireplace Heaters

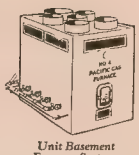
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walls. Paper or other approved prepared roofings of these flat roofs to be sprinkled with gravel or other natural material, generally light in tone.

TYPE II ARCHITECTURE DISTRICTS

Section 36. In Type II Architecture Districts buildings and structures shall conform to the following general requirements and definitions, subject to the discretion of the Art Jury:

Type II varies from Type I in greater latitude of architectural character. Type I designs may be approved in Type II Districts. However, where some special local start of a variant type is made, with the approval of the Art Jury, other nearby buildings may be required to harmonize.

Color, Materials and Roofs: Requirements the same in general as for Type I, with local variations subject to the approval of the Art Jury. A greater use of wood exterior finish may be approved than in Type I Districts, with an accompanying latitude in steepness of roof pitch. The maximum allowable pitch for story and a half houses in Type II Districts shall be forty (40) degrees, and for two-story houses forty-five (45) degrees maximum, preferably less.

TYPE III ARCHITECTURE DISTRICTS

Section 37. In Type III Architecture Districts buildings and structures shall conform to the following general requirements and definitions, subject to the discretion of the Art Jury:

Type III varies from Type II as follows and Type II buildings will not be discouraged in Type III Districts where they are made to harmonize with the adjacent improvements, but Type I buildings may not be approved:

Color and Materials: To be varied as occasion warrants with the approval of the Art Jury. Greater use of clay products exterior finish may be approved in Type III Districts.

Roofs: A slope or pitch of as much as sixty (60) degrees may be allowed in some cases, when not considered inharmonious with the neighboring buildings or contour of the surrounding ground.

TYPE IV ARCHITECTURE DISTRICTS

Section 38. In Type IV Architecture Districts all buildings or structures shall conform to the requirements of Type (I, II or III) Architecture Districts, provided that the Bank of America reserves to itself, its successors and assigns, the sole right to establish a general group design and color scheme with the approval of the Art Jury, for any and all buildings and structures to be erected in said Type IV Districts, which said design shall indicate the general spacings of bays or openings, exterior facades, roof lines, gables and towers. No building or structure shall be erected, constructed, altered or maintained on any lots in said District except in conformity with said design and color scheme, as interpreted by the Art Jury; provided that if within ninety (90) days after the receipt in writing by Bank of America, its successors or assigns, of a request for the completion of said design for any lot in said Type IV Architecture District from the owner thereof, reasonably adapted to the uses and purposes of said lot and permitted and authorized by the restrictions applicable thereto under the terms of the deed or contract of sale of said lot, said Bank of America, its successors or assigns, shall fail to complete said design and color scheme as to said lot to the satisfaction of the Art Jury, the Art Jury shall without further notice be empowered to establish a design and color scheme as to said property and no building or structure shall thereafter be erected, constructed, altered or maintained on said property except in conformity with said last-named design and color scheme or such changes therein as may be approved by the Art Jury.

* * *

ARCHITECTURAL BOOK SHOP MOVES

The Architectural Book Shop has removed to 314 Maskey Building, 46 Kearny street, San Francisco, where Mr. M. Sterling Carter will continue to cater to the needs of the profession, architectural students, and art lovers generally, in the way of books dealing with architecture and art. Telephone Sutter 1357.

* * *

Although residential and commercial building will constitute a large part of the 1927 building program, there is a large amount of industrial, public works and utilities construction planned. Estimates compiled by the Electrical World show that light and power companies throughout the country will spend $958,000,000 for 1927 construction as compared with actual expenditures of $841,000,000 in 1926.

* * *

"Standard Specifications for the Fabrication and Setting of Sheet Steel Cornices" has just been prepared by the Sheet Steel Trade Extension Committee, Oliver Building, Pittsburgh, Pa., and is offered free to those interested in the subject. It is especially prepared for A. I. A. filing.

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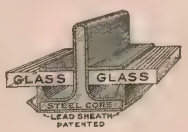
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Oil Burner Installation by Fuel Oil Burner Engineering Co., New York City.

CALIFORNIA CITY PLAN CONFERENCE

[Continued from page 37]

A feature which had immense educational value, and which gave many delegates ideas to apply to local problems, was the City Plan Exhibit.

Here were gathered maps, charts, diagrams, models, photographs and drawings of street layouts, highways, parks, parkways, public buildings, civic centers, museums, libraries, schools, playgrounds, churches, and the many other factors which combine to make up a large city. Seventeen cities of the United States sent displays as a feature of the Second Annual California City Planning Conference. Those contributing included New York, Chicago, Boston, Philadelphia, Detroit, St. Louis, New Orleans, Seattle, Minneapolis, St. Paul, San Francisco, Los Angeles, Pasadena, San Diego, Santa Barbara, Oakland, Berkeley, Richmond and San Jose. Dr. Carol Aronovici, of Los Angeles, city planning consultant, was in charge of the City Plan Exhibit Committee.

A feature of the exhibition was a series of maps and diagrams of the city of Paris, showing the development of the French metropolis from the period during the reign of Louis XIV, when Baron Von Haussman laid out the first plan for the city, down to the present. Particularly interesting, too, were models of the Taj Mahal, and of a proposed improvement in Lakeside Park, Oakland.

Some very constructive talks were given by Dr. Aronovici, Mr. Charles Keeler and Mr. C. H. Cheney. A musical program was splendidly rendered and enjoyed by everyone.

The exhibit was scheduled to close Sunday, March 6, but the Mayor was so impressed with the educational importance of it that he requested it be held over for another week, so that more of Oakland's citizens might have the opportunity of profiting by a visit to it. As a result of this request, Mr. Fred E. Reed again put his shoulder to the wheel, evolved a new committee headed by Mrs. Fred G. Athearn, president of the Federated Clubs, and arranged different days for different organizations to view the exhibit.

Thursday, March 10, was Civics Day, and on that day the Business and Professional Women's Club of the East Bay, the Civic Center, the Forum, the Soroptimist Club, the East Bay Chambers of Commerce, and the Major Highways and Traffic Committee viewed the exhibit.

Friday was Federated Women's Clubs and Service Clubs of Alameda County Day. Saturday was Education and Development Day, to which all schools and clubs affiliated with them were invited, as well as the development groups, represented by the Real Estate Board, Builders' Exchange, architects, landscape architects, and City Plan Commissions.

Sunday—Building a Better East Bay Day—was the day set aside for churches, city and county officials and improvement clubs.

Among other resolutions passed by the Conference the following deserve special attention for their immediate and definite character:

Resolved, That it is the recommendation of the Second Annual California City Planning Conference that the following city and regional planning bills now before the Legislature should be enacted into law, being urgently necessary to the more orderly and more sounding economic growth of our California cities and the greater health, comfort and convenience of all their inhabitants:

S. B. 585, "The Official Plan Act," with recent amendments combining with it S. B. 731 and S. B. 591, making it now a complete city plan act recommended by Herbert Hoover and the United States Department of Commerce;

A. B. 39, which extends to counties the same procedure in zoning as now required of cities, with amendments defining procedure for establishing setback line and issuing building permits;

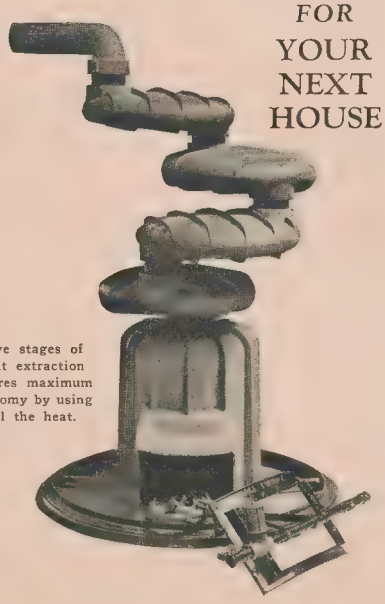
Senate Constitutional Amendment 16, providing for submitting the matter of extending eminent domain to a vote of the people;

S. B. 588, permitting the formation of county park boards in those counties desiring them;

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A heating system you may specify with the utmost confidence. The PAGE GAS FURNACE is always a source of maximum comfort and complete satisfaction to the owner. And it pleases his pocketbook, too.

It will be a pleasure to explain to you fully the features of the Page Gas Furnace or descriptive folder will be sent at your request.

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The finish produced by OBS Floor Finish "C" resembles that produced by wax in appearance. It is quite clear and enhances the beauty of the surface.

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LACQUERS—ENAMELS

S. B. 263, permitting the formation of local park and parkway districts;

S. B. 447, permitting school districts to conduct courses in Forestry and to acquire forest lands therefor;

S. B. 439, 440, and 441, creating a State park commission, authorizing a survey of the recreational possibilities of the State, and submitting to a vote of the people a bond issue for State park purposes.

Such amendments to the Subdivision Map Act and the Licensed Surveyors Act as will prevent metes and bounds subdivisions.

Resolved, That the Second Annual California City Plan Conference recommends that there be appointed a committee jointly representing the California Real Estate Association, the League of California Municipalities, the California Conference on City Planning, the American Society of Landscape Architects, the American Institute of Architects, the American Society of Civil Engineers, the California Federation of Women's Clubs, and the Chambers of Commerce of the State as a whole to prepare a text-book on city planning which shall be suitable for use in the public schools of California. And that the offer of our chairman, Fred E. Reed, to provide for the publication of such books, when prepared, shall be accepted with the thanks of this convention. It is understood that this committee will consult with the University of California, State Board of Education, the California Teachers' Association, University of Southern California and other educational agencies.

The proceedings of the Conference are to be published in full and distributed without cost to all cities in the United States of 30,000 population and over.

Such a gathering is a very significant event, and foreshadows the time when property owners and their public officials will be closely linked by experts who will advise on the many problems which affect both public and private interests, and work out intelligent plans for future developments, in effective cooperation with municipal and regional governments. The active participation of so many city and State officials in this Conference indicates that city planning is one of the most important movements of the day, and that the great force of public opinion is behind it, steadily forcing the issue.

* * *

UNITED STATES CIVIL SERVICE EXAMINATION

The United States Civil Service Commission announces the following open competitive examination: Associate architect, $3,000; assistant architect, $2,400.

Applications for associate and assistant architects will be rated as received at Washington, D. C., until June 30.

The examinations are to fill vacancies in the Supervising Architect's Office, Treasury Department, and vacancies occurring in the Federal classified service throughout the United States.

The entrance salaries in the District of Columbia are indicated above. A probationary period of six months is required; advancement after that depends upon individual efficiency, increased usefulness and the occurrence of vacancies in higher positions. For appointment to the field service the rates of pay will be approximately the same.

The duties of associate architect, under general supervision, but with considerable latitude for the exercise of independent judgment, are to prepare complete architectural working drawings for monumental as well as simpler types of buildings and groups of buildings, such work to include the supplementary designing necessary to develop the scheme from sketches prepared by others; to direct a small group of assistant architects and to be responsible generally for their work; to check shop drawings and working drawings prepared by others and to submit recommendations on architectural samples of materials.

The duties of assistant architect, under immediate supervision, are to assist in the preparation of architectural working drawings for buildings, including those of monumental character; to prepare full-sized details for buildings and to perform related work as required.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the board of U. S. civil-service examiners at the postoffice or customhouse in any city.

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The new Beaux Arts Building, Los Angeles . . . Stanton, Reed & Hibbard, Architects.

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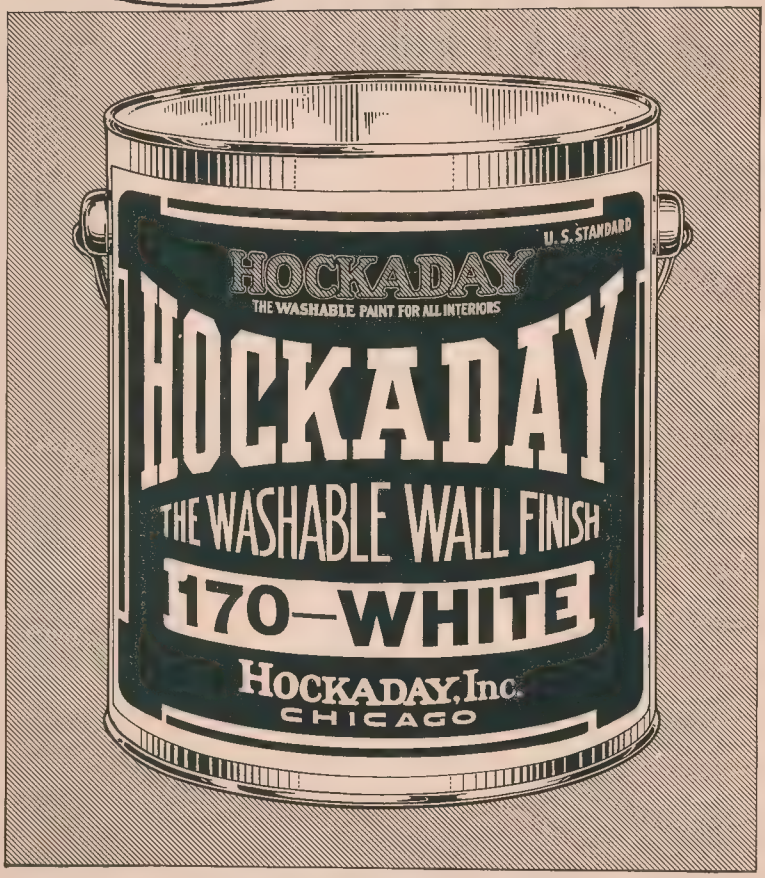
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BOOK REVIEWS

The Study of Architectural Design; by JOHN F. HARBESON, A. I. A., *Assistant Professor Architectural Design, University of Pennsylvania*

A book of extraordinary interest, not alone to the student, but to the practicing profession as well—perhaps even more. It is a logical, orderly analysis of the Beaux Arts method of attacking and studying any problem in design; the successive steps to take to produce a good "analytique rendu," involving sensibility to proportion, feeling for composition, appreciation of ornament, character in drawing, and technical information for rendering. "Design is not concerned primarily with ornamentation or detail, but with making an arrangement that will satisfy the practical requirements, with proportion of masses, arrangement and disposition of openings, etc.—producing a building of pleasing appearance. * * * To really learn the lesson of planned disposal of time is of the greatest value, not only in the atelier, but in office practice. * * * The science of design is necessary to an architect in order that he may express himself clearly."

The Study of Architectural Design; by John F. Harbeson, A. I. A. The Pencil Points Press, Inc., 19 East Twenty-fourth street, New York. Price, $7.50 postpaid.

* * *

The Smaller Houses and Gardens of Versailles, from 1680 to 1815; by LEIGH FRENCH, JR., and HAROLD D. EBERLEIN

Here is a really delightful book showing a number of small French residences whose treatment is applicable with but little modification to the present requirements of a large portion of the American public. These are dwellings of persons attached to the French Court, modest in size, elegant though simple. They are not chateaux nor farmsteads, but small settings for polite life without excess of formality—used undoubtedly for escape from the stiff conventions of Court attendance.

They are characterized by distinguished reticence and self-contained completeness; the embodiment of sophisticated simplicity. In this volume are shown nearly 200 pages of exterior and interior views, with 17 pages of text, notes on plans, gardens, materials, finish, colors, sizes, accessories.

The Smaller Houses and Gardens of Versailles; by Leigh French, Jr., and Harold Donaldson Eberlein. The Pencil Points Press, Inc., 19 East Twenty-fourth street, New York. Price, $6.00 postpaid.

* * *

THE AMERICAN SPIRIT IN ARCHITECTURE

The Yale University Press is engaged in the presentation of a pictorial history of our country under the general head of "The Pageant of America." To consist of 15 volumes, five have been issued, one of which (to be Vol. 13 in the series) is the above. It reviews our periods and influences, from European backgrounds to the tendencies of today; each chapter is a distinct monograph, with a concise foreword summing up the special subject, followed by illustrations with accompanying brief comments, 832 of these in all.

This is an excellent book for the school and the layman, giving a vivid and truthful impression of our architectural history, so closely reflecting the spirit of the times. It reveals unmistakably the "rebirth of national idealism expressed in a growing artistic interest and restraint."

"The American Spirit in Architecture; by Talbot Faulkner Hamlin, Yale University Press, New Haven, Conn.

* * *

The April issue of Plastite Progress, published monthly by the Riverside Portland Cement Co. of Los Angeles, contains some highly interesting items including "Art Stone Specifications" as recommended and used by the Associated Art Stone Manufacturers of Southern California.



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The Reinhold Partition Corporation, Division Pacific Manufacturing Co., is now manufacturing removable wood and glass partition units of the most advanced type. The new order of things is to put partitions on a true architectural basis. The experience of fifty years in the making of highest grade mill and cabinet work is behind this unit partition, which has the advantages of interchangeability, concealed wiring in conduits approved by all the fire insurance underwriters, good appearance and of being architecturally correct.

Careful attention has been given to the finishing as well as design. Experience has pointed to the desirability of lacquer finishes as most pleasing and durable.

Flexibility is assured, which means much to the building owner intent on making transformations on short notice and at minimum expense.

A large number of units of Reinhold wood and glass partitions have been installed in the new Financial Center Building, San Francisco, each of them adaptable to the requirements of greatly diversified groups of business.

The Reinhold partition is manufactured completely in the factory at Santa Clara. Sales and demonstration offices are maintained at 180 Stevenson street, San Francisco; Washington Building, Los Angeles; 353 Hobart street, Oakland.

* * *

The Minneapolis Heat Regulator Co. is constructing a new six-story building to take care of increased business.

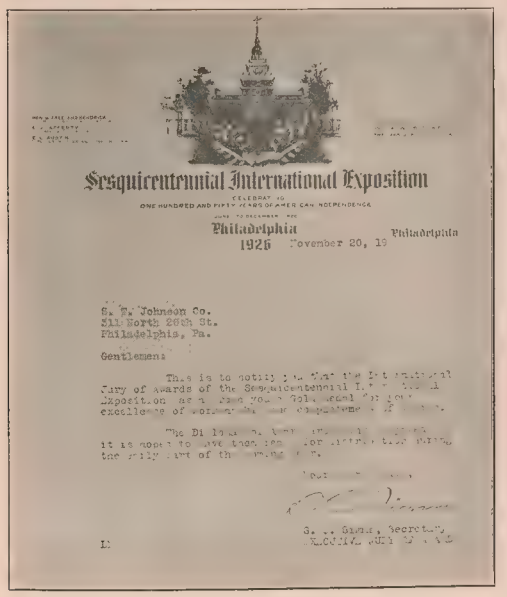
* * *

AWARDED GOLD MEDAL

The Sesquicentennial Exposition, Philadelphia, has awarded a gold medal to the S. T. Johnson Co., manufacturers of the Johnson Oil Burner, for "excellence of workmanship and completeness of design."

This information was recently received by J. C. Johnson, president of the California company, in a letter from S. C. Simms, secretary of the International Jury of Awards.

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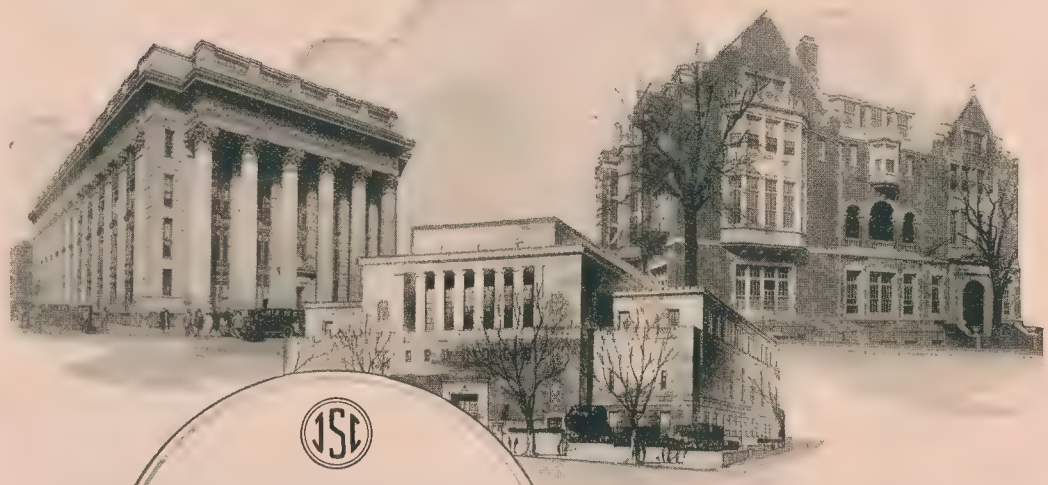
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Masonic Temple:
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University Club:
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SHAKESPEARE MEMORIAL COMPETITION

Competition for the design of the new Shakespeare Memorial Theatre at Stratford-on-Avon, to replace the old structure destroyed by fire on March 6th last, has now been formally opened. Complete specifications may be secured from The Secretary, Shakespeare Memorial Theater, 150 Nassau street, New York, N. Y.

The site which has been secured for the new theater is an enlargement of the old one on the banks of the Avon. The destroyed theater, of which only the ruined walls remain, stood between the Avon and the road leading to the church where Shakespeare lies. It held a commanding position, but one that required extension for the erection of a theater adequate to the needs of the future. Land, buildings and a canal basin now occupying the space between the gardens on which the old theater fronted and the famous Old Clopton bridge have been purchased from the Great Western Railroad, and the demolition of the existing structure on this plot will greatly enhance the beauty of the approach vistas to the new structure. The new theater will stand surrounded by gardens with the Avon on one side, within sight of Shakespeare's Church and the roads leading from Warwick, Kenilworth, Oxford and London.

Although a large theater is not desired, a difficult problem must be solved in designing a building which will be in harmony with such surroundings and with the fifteenth century atmosphere of Stratford-on-Avon. In order that the new structure may be worthy and adequate to the objects for which it is to be erected, fully detailed in the Royal Charter, the selection of a design has been placed in the hands of the Royal Institute of British Architects. Mr. E. Guy Dawber, president of the Royal Institute of British Architects; Mr. Cass Gilbert, president of the National Academy of Design of the United States, and Mr. Robert Atkinson, F. R. I. B. A., Director of Education for the Architectural Association, will act as judges.

The new building will be visible from all sides, whereas in the case of most theaters only the facade has to be given special consideration. The foundations of the old auditorium could be used for the construction of a conference hall, and it has been suggested that the stage of the new theater should be made abutting on the old stage with the new auditorium in the Bank Croft gardens to the northeast.

A copy of the specifications and a brief statement of facts concerning the theater, its history, development and the present plan for endowment will be furnished on request. We shall also be glad to furnish photographs of the town and theater site. Applications for the contest should be accompanied by a fee of $5, which will be refunded if the specifications are returned within one month.

* * *

There is a decided upward trend in plumbing fixture manufacture, according to G. B. Schneider, general manager of the Washington Iron Works of Los Angeles, who says: "The reason does not rest entirely with the manufacturer. The fact of the matter is that the home owner has come to realize the importance of high-class fixtures. This was brought about largely through educational campaigns fostered by manufacturers and plumbing merchants." The Washington Iron Works has recently installed a display of fixtures in the Hollywood Building Materials Exhibit, 6916 Santa Monica boulevard.

* * *

"Asbestos, the Unquenchable Stone," is the title of a highly interesting and informative book which may be had for the asking from the Republic Asbestos Board Corporation, 845 Ellicott square, Buffalo, N. Y. This company has recently entered upon the manufacture of asbestos wallboard, using asbestos as the basic material instead of wood fiber or plaster.



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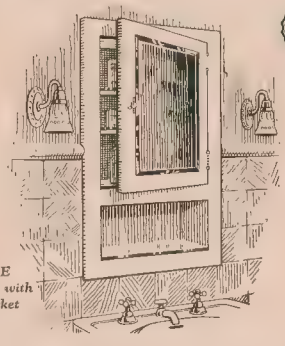
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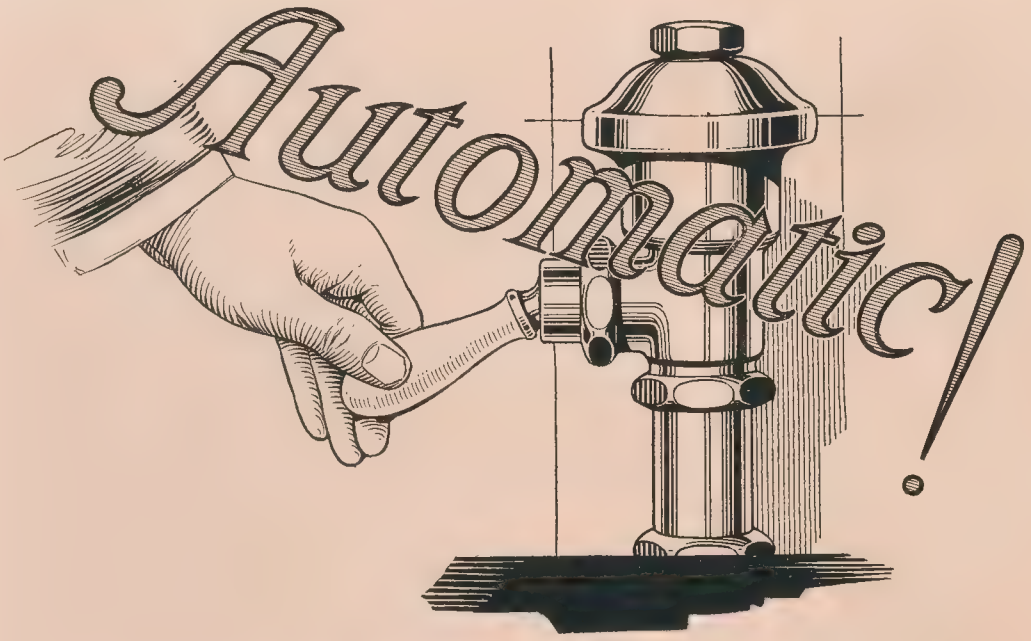
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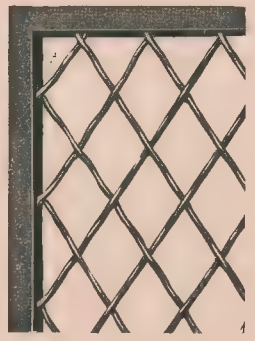
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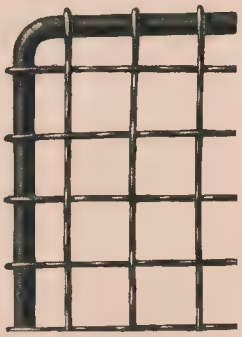
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ARBITER ELEGANTIARUM

[BY HARRIS ALLEN, A. I. A.]

IT IS a somewhat trite saying that nobody loves an aristocrat like a democrat. Americans invade European palaces in hordes, indulging their innate curiosity concerning the magnificence which shelters royalty. And it is not so long a time since our own American robber barons expressed their independence and proclaimed their financial success by erecting copies of chateaux and castles and villas, which were usually pathetically ridiculous, but which in their high-water mark, such as some of the Fifth Avenue mansions, reached a painful perfection in their verisimilitude.

We are not quite so crude now. To be sure, much of the furniture for homes of wealthy Americans comes from abroad, or is faithfully and surprisingly reproduced from "antique" models—even to worm-holes and battered edges and cracks—but if it is beautiful, why not have it and enjoy it? Providing, of course, that its beauty is fittingly housed.

That, exactly, is where the difficulty—and the achievement—comes in. To provide a setting in which objects of art can be harmoniously placed, but which, instead of being a meaningless copy, shall be an original creation, developed logically to meet the requirements of site and climate and station, this is certainly an achievement, one which is happily becoming more and more frequent.

The great danger has been to keep within bounds. The day of ostentation (not always ostensible, but unmistakable) is waning, if not quite over; but it is not easy to draw the line beyond which elegance becomes opulence.

Gifted with a subtle instinct which warns him of this danger line, Mr. Gordon Kaufmann, some of whose recent work is shown in this issue, has been fortunate in his clients and in his choice of architectural expression. It is obvious that no restraint has been placed upon the means to achieve his ends; but he has exercised a most excellent restraint in his manner. He has attained dignity without stiffness, yet without sacrificing richness of substance.

Almost all of these houses are fairly large, one or two of them of great size as houses go in California. But none of them is formal in plan. It is clear that different conditions governed in each case; but in every one is evidenced a firm, suave control of the essentials that work for architectural unity and harmony, however complicated the arrangement.

This is a very important thing, this matter of "unity," and even in a very small building it is often wofully violated. Mr. Kaufmann, however, never fails to tie his composition together very strongly, first in the broad principles of design, and in detail, in his consistent use of architectural style and motif.

The group here illustrated is treated in what has come to be generally known as the Mediterranean style, in California; some are distinctly Italian in feeling and feature, others of Spanish inspiration. Technically it is not necessary to comment on them; the lovely photographs (es-



Residence of Mrs. J. Y. Baruh, Los Angeles, California



Residence of Mrs. J. Y. Baruh, Los Angeles, California

pecially those by Mr. Clarke) speak for themselves, to the expert as well as the layman. But again it is well to emphasize the restraint which has been shown in these homes of wealth, which indicate the possession of culture, refinement, discrimination, as well as means; not by any means are these always associated.

Here are homes of aristocrats, which combine luxury, even splendor, with beauty and elegance—controlled by that magic, subtle something we call "good taste" for want of a definite name. Mr. Kaufmann has had the opportunity to add greatly to the architectural and esthetic assets of his community, which, together with the owners of these estates, is to be congratulated upon his brilliant performances in this field.

* * *

The Alumni Bureau of Occupations, University of California, 301 Stephens Union Building, Berkeley, California, has been established for the purpose of placing university trained men and women in professions and positions for which their individual ability qualifies them. No fee is charged for this service. An office of this Bureau is also maintained at 855 N. Vermont avenue, Los Angeles.

* * *

The Bureau of Labor Statistics of the Department of Labor announces the following interesting figures: Building permits issued during 1926 in 294 cities of the United States having a population of 25,000 and over and an aggregate population of 42,700,350 on July 1, 1926, show that 480,773 families were housed in new buildings, with the per capita expenditure for new buildings in these cities $84.90, of which $49.39 was for dwellings.

* * *

The offices of the Industrial Association of San Francisco are now located in the Alexander Building, 155 Montgomery street, San Francisco.

HOOVER ON BUILDING CONDITIONS

THE Secretary of Commerce, Herbert Hoover, in an oral statement April 12, said he could not agree with the view expressed in some quarters that a recession in the building industry may be expected this year. Contracts signed for construction of all kinds are up to those of 1926, Secretary Hoover declared, and construction at the present time, according to latest reports, is continuing at a normal level.

Information received by the Building and Housing Division of the Department of Commerce shows that March, 1927, was the largest month on record for contracts awarded for construction of all kinds, it was stated. According to the F. W. Dodge Corporation compilation of figures from 36 States, in which about seven-eighths of the total building contracts in the United States are awarded, the March total was $595,876,000. The previous peak was in August, 1925, when the figure was $589,690,000.

The figures are used in the Department's Survey of Current Business, issued monthly, which incorporates in addition to figures received from governmental sources those generally accepted by the trades as authoritative and responsible. The figures of the Dodge Corporation, according to the Department of Commerce, are compiled from reports covering contracts awarded in small towns and rural districts as well as large cities and include all States except Washington, Idaho, Montana, Oregon, Utah, Wyoming, Nevada, California, Arizona, New Mexico and parts of Kansas and Nebraska.

The March, 1927, increase is given as 3.3 per cent over the figure for March, 1926, which was $576,799,500 and the highest for that year. The new high record figure of $595,876,000 represents a rise from the February, 1927, figure of $381,286,000 and the January, 1927, figure of $368,930,200. February, 1927, however, was 2.7 per cent under February, 1926, when the figure was $391,723,300, and January, 1927, was 19.8 per cent under January, 1926, which was $443,372,500.

The aggregate for the first three months of 1927 was $1,347,982,000 or 4.2 per cent under the figure for the same three months of 1926, which was $1,396,244,000, but substantially above the figure for the same three months of 1925, which was $1,076,569,300.

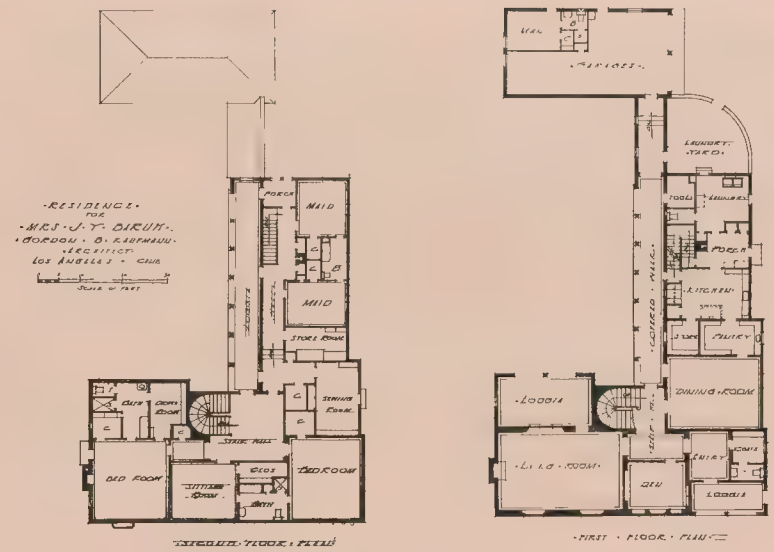
Officials of the Building and Housing Division explained that the recession in the 1927 figures is explained by the fact that one large public utilities construction contract in New York City in January, 1926, swelled that year's total by about $50,000,000. Moreover, they stated, the comparison must consider that this is a period of normal building in the Southeastern States, where an abnormal boom period prevailed in 1926, as in the case of Florida.

"While the figures for the first three months in the 36 States are 4.2 per cent under those for the same months of 1926," it was stated, "they are 24.9 per cent and 31.0 per cent, respectively, greater than those for the same period in 1925 and 1924."

It was shown that while building permit figures in some cases are showing a decline in building activity, they do not include the construction of public works and projects located outside cities, such as sewerages, streets and roads, dams, irrigation and railroads, and buildings located outside municipal limits where construction permits are not required.

The foregoing figures include all contracts, local and rural, awarded in the 36 States for commercial, industrial, residential, educational and public and semipublic buildings, as well as public works and utilities. They are said to afford the most generally accepted index to building construction activities in this country.





RESIDENCE OF MRS. J. Y. BARUH, LOS ANGELES, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

Photo by W. M. Clarke



PATIO—RESIDENCE OF MRS. J. Y. BARUH, LOS ANGELES, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

Photo by W. M. Clarke



POOL IN PATIO—RESIDENCE OF MRS. J. Y. BARUH, LOS ANGELES, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

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ABOVE - LIVING ROOM; BELOW DINING ROOM; RESIDENCE OF MRS. J. Y. BARUH, LOS ANGELES, CALIFORNIA. GORDON B. KAUFMANN, ARCHITECT

Photos by Padilla & Co.





RESIDENCE FOR DR. ED JANSS, LOS ANGELES, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

Photo by Miles Berné



RESIDENCE FOR DR. ED JANSS, LOS ANGELES, CALIFORNIA. GORDON B. KAUFMANN, ARCHITECT

Photo by Miles Berné



LIVING ROOM—RESIDENCE FOR DR. ED JANSS, LOS ANGELES, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

Photo by Miles Berné



DECORATIVE NOTES [A SERIES]

THE USE OF ORIENTAL MOTIF

IN THE LOBBY of the Telephone Building, San Francisco, is a ceiling adapted from a piece of Chinese brocade. ❧ A diaper pattern alternates the Imperial Phœnix with the horned deer [sign of longevity] with conventional wave design between. ❧ A ground of lacquered gold leaf was high-lighted with some 25 different colors ❧ glazed and antiqued ❧ producing a soft yet brilliant contrast to walls of polished black marble. ❧ Miller & Pflueger, Architects; A. A. Cantin, Associate; A. Quandt & Sons, Painters and Decorators [since 1885] 374 Guerrero St., San Francisco

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ENTRANCE GATEWAY—RESIDENCE FOR MR. BENJ. R. MEYER, BEVERLY HILLS, CALIFORNIA
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Photo by W. M. Clarke



ENTRANCE COURT— RESIDENCE FOR MR. BENJ. R. MEYER, BEVERLY HILLS, CALIFORNIA
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ENTRANCE DETAIL—RESIDENCE FOR MR. BENJ. R. MEYER, BEVERLY HILLS, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

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FOUNTAIN — RESIDENCE FOR MR. BENJ. R. MEYER, BEVERLY HILLS, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

Photo by W. M. Clarke



TOWER DETAIL—RESIDENCE FOR MR. BENJ. R. MEYER, BEVERLY HILLS, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

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COURT—RESIDENCE FOR MR. BENJ. R. MEYER, BEVERLY HILLS, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

Photo by W. M. Clarke

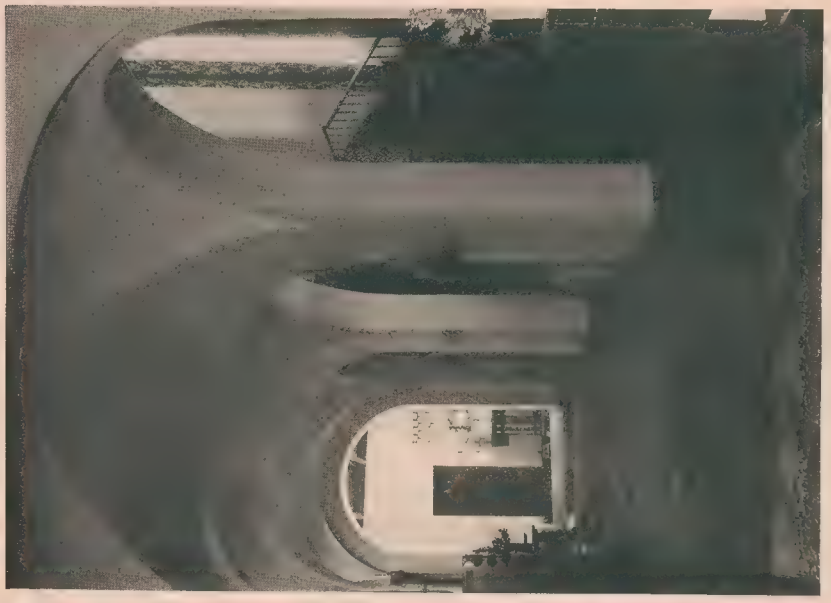


LIVING ROOM—RESIDENCE FOR MR. BENJ. R. MEYER, BEVERLY HILLS, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT





ABOVE –DINING ROOM; BELOW—FLOOR PLANS; RESIDENCE FOR MR. BENJ. R. MEYER, BEVERLY HILLS, CALIFORNIA. GORDON B. KAUFMANN, ARCHITECT





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SIDE ENTRANCE RESIDENCE FOR MR. I. EISNER, LOS ANGELES, CALIFORNIA
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BANQUET HALL—RESIDENCE FOR MR. I. EISNER, LOS ANGELES, CALIFORNIA
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DINING ROOM—RESIDENCE FOR MR. I. EISNER, LOS ANGELES, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

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ENTRANCE—RESIDENCE FOR MR. MILTON BARUCH, LOS ANGELES, CALIFORNIA
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RESIDENCE FOR MR. MILTON BARUCH, LOS ANGELES, CALIFORNIA
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POOL AND GARDEN FRONT—RESIDENCE FOR MR. MILTON BARUCH, LOS ANGELES, CALIF. GORDON B. KAUFMANN, ARCHITECT
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LOGGIA—RESIDENCE FOR MR. MILTON BARUCH, LOS ANGELES, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

Photo by W. M. Clarke





LIVING ROOM —RESIDENCE FOR MR. MILTON BARUCH, LOS ANGELES, CALIFORNIA
GORDON B. KAUFMANN, ARCHITECT

Photos by Miles Berné





ENTRANCE HALL—LIVING ROOM DETAIL RESIDENCE FOR MR. MILTON BARUCH, LOS ANGELES, CALIFORNIA. GORDON B. KAUFMANN, ARCHITECT

Photo by Miles Berne *Photo by Padilla Co*



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Los Angeles
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Jas. P. Steele, *General Contractor*
J. A. Drummond, *Roofing Contractor*

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FIRESAFENESS and permanence without the slightest sacrifice of beauty or utility — this has been achieved in the new brick-and-tile Franklin Avenue School in Los Angeles. Face brick, common brick and burned-clay roofing tile have been skilfully harmonized in the construction of this building. The roof of Simons Sorrento Tile supplements the tone of the buff brick walls.

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SIMONS SORRENTO TILE



RESIDENCE OF MR. MALCOLM M'NAGHTEN, PEBBLE BEACH, CALIFORNIA. GORDON B. KAUFMANN, ARCHITECT

Photo through courtesy Powell-Ruhl Co.





ABOVE ENTRANCE; BELOW PATIO; RESIDENCE OF MR. MALCOLM M'NAGHTEN, PEBBLE BEACH, CAL.
GORDON B. KAUFMANN, ARCHITECT

Photos through courtesy Dowsett-Ruhl Co.



ENTRANCE GATE — LOGGIA — RESIDENCE OF MR MALCOLM M'NAGHTEN, PEBBLE BEACH, CALIFORNIA. GORDON B. KAUFMANN, ARCHITECT

Photograph by Dassett Richter.



Decorative Tile in black, red, and white carries out the Calpet color scheme in this distinctive filling station at Los Angeles · Roland E. Coate, Architect. The style is Tunisian, and under the warm, white Southern sunlight it is most attractive.

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INTERIOR DECORATING

ORNAMENTAL TILE — *Its History and Renaissance*

[BY ZOE A. BATTU]

THE beginnings of civilization! The days far, far back that we are pleased to call the beginnings of civilization. What did mankind create in those days? What things or knowledge do we possess that the men of those days did not possess? What heritages have we of the beginnings of civilization? We have the heritage of myths. Poetry and song, lingering between the lines of very old myths, tell us that man possessed wisdom of a genuine and penetrating sort, even in the days when civilization was beginning. He wove into his myths strange and vital things. He builded into his architecture much that is to be sensed in his myths. He took the clay of the earth and gave it form, shape and color. He wrought tiles and into them he again wrote—yes, he burned into them the stories of his myths, the symbolisms of his life and thought.

Thus have men and their civilizations come by tile. And few indeed, if any, are the instances where the progress of civilization, as evaluated and expressed in architecture, is wholly without the embellishment of ornamental tile. In the Orient, in the Occident, throughout Europe—wherever men have put one stone upon another, they have invariably turned to tile for ornamentation, finding in the smaller units a flexible, harmonious medium with which to complete the object and motive of the larger masses. There have been times when the interest in and use of tile have languished. There have been peoples living in environments and under conditions not conducive to developing the ultimate possibilities of tiles, but even so, the interest in them has never entirely died out, nor been wholly absent, in the several modes of architecture, as developed by the different races and civilizations.

Consequently, it is not surprising that the architectural renaissance of this Far West, which draws its inspiration largely from the lands about the Mediterranean, where consummate skill was attained in the ceramic arts, turns again to this old-new medium. It could hardly be otherwise, for geographical and climatic conditions in Western America are generally similar to the conditions under which those older peoples and civilizations evolved their arts, cultures, architecture and philosophies. As the principles of the architecture developed in the lands bordering the Mediterranean are being given an interpretation and significance entirely Western, so are ornamental tiles undergoing a similar adaptation in the hands of Western makers, architects and decorators.

The present-day makers of tile are adding a new, virile richness to this very ancient medium. Indeed, improved methods of manufacture may enable us to rival, if not far exceed, the mastery of the ceramic arts that is accorded to past ages and workmen. Tiles made by hand or machine and burned in modern kilns are oftentimes things at which to marvel. Their color interest is truly magical and infinite—brilliant, exotic, delicate shades; mottled effects, shading away and shot with lights and shadows; full tones, subdued and pregnant with hidden values, which time and use will bring forth. To the interest of color may be added that of design—precise and geometrical or freely fanciful, as the purposes of the tile may dictate.

The architect and decorator of both residential and commercial structures, on their part, show that they are fully alive to the opportunity tile presents. Where our first works and compositions in ornamental tile were often amateurish, crude and without special direction, there is now evidence of a conscious intelligence in this medium. There is an understanding of fitness—the conditions and circumstances in which tile may or may not be used to good advantage. There is a realization of relationships and the importance of fitting the smaller unit into the general scheme to secure harmony of color, size, shape, design and texture. It becomes apparent that the interior use of tile must be considered not only in relation to the architectural values, but also in relation to the furnishings. Whether the worker makes use of plain, solid-color squares or tiles more complex in color and design, he now strives to create a composition that in itself has interest, variety and unity, yet conveys something of the story, spirit and symbolism of the whole structure.

It was through correlation of these several factors that the ancients attained the mastery of the ceramic arts that to this day is something to travel far to see, to study and draw upon for inspiration. Considering all the factors that contribute to the renaissance of architecture and decorative tile in Western America, it is not unlikely that we, too, shall bring forth an art worthy of the traditions that inspire it—an art which makes rich contribution of new thought and creativeness to the original source.



Living Room ·Residence of Mrs. J. Y. Baruh



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STAIR HALL HALL WINDOW—RESIDENCE FOR MR. I. EISNER, LOS ANGELES, CALIFORNIA. GORDON B. KAUFMANN, ARCHITECT

Photos by W. M. Clarke



Sketch of Chancel, All Saints Episcopal Church, Pasadena, Cal., Johnson, Kaufmann, & Coate, Architects

Rood Screen Pulpit, Lectern and Seating by American Seating Company

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·EDITORIAL·

The Inspector

WE ARE HAPPY to announce that *The Inspector* has been combined with the PACIFIC COAST ARCHITECT, and that Mark C. Cohn, its publisher, joins the staff of the PACIFIC COAST ARCHITECT.

Few men are better known to the building fraternity of the West Coast than is Mr. Cohn, who has spent the greater part of his life in the field of the allied building industry. For more than ten



MARK C. COHN

years he was chief deputy in the Los Angeles Municipal Building and Plumbing Departments. Later he was legislative expert for the State of California under auspices of the State Housing Institute and the Immigration and Housing Commission of California. Under his leadership California's State Housing Regulations were written into the statutes.

During the World War Mr. Cohn was Western representative of Government housing activities under the Industrial Housing Division of the United States Department of Labor, which functioned through the United States Housing Corporation and acted for the United States Shipping Board and Navy Department.

Mr. Cohn was California's first State Director of Housing; wrote the State Housing Manual, published in 1917, and is also author of the California Housing Handbook, which has been the standard guide used by architects, engineers, builders and public officials during the past four years. In private professional work Mr. Cohn, with his staff, specializes as an expert consultant on housing and building regulations and inspection, with a public relations bureau in San Francisco, and branch offices in Los Angeles.

The valuable services which have been performed by *The Inspector* will be continued in the PACIFIC COAST ARCHITECT and we believe that subscribers to both journals will profit by the combination.

* * *

Advertising

A RECENT COMMENT in a trade journal questions the policy of showing advertisements in text pages. This involves a much larger issue, and it may as well be faced frankly; what is advertising? Is it of any value to the reader—or is it bunk?

If the latter be true, even relegating it to the back door is a futile gesture, for it cannot conceal the fact that advertising revenue is, of course, the principal and essential source of income to any journal, and if advertising be worthless this revenue is received under false pretense.

But it is not true. The theory and ethics of advertising have undergone a radical change within the last quarter century. And this is more particularly the case with technical matters—those based on science or engineering. It has been found that in the long run—and not so long, at that—false or misleading assertions do not pay. The modern, almost universal, tendency is toward accuracy, and most statements are provable by test or reference.

It follows that, with the almost inconceivable multiplication of improved devices and methods and materials, the busy architect finds one of his best and easiest sources of information in the vivid, concise advertisement. A glance tells him what is new, or reminds him of what is true.

If this be so—and it is—the advertising page is as useful to the reader, though in a different way, as plate or text, and its location need only be governed by its appearance; many are quite as attractive as text pages; logically, they should be more so, to gain favorable attention. A further value is to be found in their use for separation of different types of building, so that in filing plates the architect is not confronted with a choice between a church on one page and a theater on its reverse—the Scylla and Charybdis of the filing system.

This is not an Apologia for Advertising, but a reminder that the World Do Move.

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NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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NEXT MEETING

Unless notice is given to the contrary, the next regular meeting of the Northern California Chapter, The American Institute of Architects, will be held in the rooms of the San Francisco Architectural Club, 523 Pine street, on Tuesday, May 17, 1927, at 6:30 p. m. Dinner will be served at 75 cents per plate.

APRIL MEETING

The regular meeting of the Northern California Chapter, A.I.A., was held in the rooms of the San Francisco Architectural Club on Tuesday, April 19, 1927. The meeting was called to order by President John Reid, Jr., at 8 p. m.

The following members were present: Messrs. Ernest Coxhead, Wm. I. Garren, Chas. F. Masten, Lester Hurd, Wm. B. Farlow, Chas. F. Maury, Morris Bruce, J. S. Fairweather, Earle B. Bertz, R. I. Stringham, John Reid, Jr., A. J. Evers.

Mr. E. E. Johnson, Junior Member of the Institute, was present at the meeting.

MINUTES

The minutes of the previous meeting were accepted as published.

UNFINISHED BUSINESS

No unfinished business was reported.

REPORT OF STANDING COMMITTEES

No reports of Standing Committees were heard.

GENERAL BUSINESS

The Secretary reported that a post-card vote had been taken on an assessment for Honor Awards. Due to some opposition, the Board of Directors decided not to levy the assessment.

A letter from the San Francisco Garden Club was read and ordered placed on file.

There was a general discussion of the activities of the State Board of Architecture.

The Secretary urged all members to bring forward candidates for members, also urging eligible Chapter members to become Institute members, pointing to the possible increase in Institute initiation fees.

There was some discussion of Chapter financing.

REPORTS OF SPECIAL COMMITTEES

Mr. Bertz reported for the Exhibition Committee, stating that the arrangements were complete for the exhibit at Golden Gate Park in May. The committee also reported that the financing for the Honor Awards was to be undertaken by the Industrial Association of San Francisco, who will cooperate in making and furthering the awards.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*.

S. F. ARCHITECTURAL CLUB NOTES

THE April meeting of the S. F. A. C. was unusually well attended. Business of the evening found such interest among the members that several times the meeting was taken from the hands of the Directorate and conducted from the floor. The question of female membership was discussed with great fervor, the anti-feminist section emerging victorious. Their victory was clinched by a dramatic oration delivered by Harold Weeks, who set forth his objection in such strong, ringing terms that individual opinion, if any, was completely squelched. Harold later in the evening carried the discussion to the Atelier, where he delighted the boys with a bit of gymnastics and tumbling. The usual committee reports, etc., preserved the order of the meeting, which was adjourned in plenty of time to do justice to the eats prepared by Teddy Ruegg and his trusty slaves.

Prof. C. J. Sly conducted a group from his engineering class to witness a series of experimental tests at the University of California on Saturday, April 16th. Instructive notes were made by his students on various testings of wood, steel and concrete.

The "Atelier Rats" made a clean sweep of the last Analytique Problem. J. McGilvray headed the list with a first mention and seconds were awarded to R. Igaz and J. Collins. With such good work in the Atelier we hope that the massier will find something favorable to report at the next meeting.

The club turned out strong for the theater party, held at the Alcazar Theater, Wednesday evening, April 27th. Some hundred and fifty members and friends were present to witness a most enjoyable comedy, "The Patsy." Dancing at a well-known cabaret climaxed a successful evening's entertainment. Arrangements and preparation were made by Ira Springer, Chairman Entertainment Committee.

The May meeting will feature old-timers' night. The old past presidents will be on hand and a full capacity crowd is expected. Appropriate entertainment will be furnished by the Entertainment Committee.

Plans for the club picnic to be held Sunday, May 22d, at Saratoga, have been completed. Information re transportation, etc., may be had from Ira Springer or Russ Coleman, Secretary.

Several new classes are being organized. Men interested in engineering, sketching, spec. writing, water color, etc., are requested to apply at the club for more definite information.

The Harvard Scholarship for 1927-1928 found three competitors in the club: H. Anderson, Ted Vierra and C. Trudell. It is earnestly hoped that one of the boys rings the bell.

"TRUDY."

THE INSPECTOR

TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME THREE | [SERIAL ISSUE OF THE INSPECTOR] | NUMBER FIVE

ANNOUNCEMENT

BEGINNING with this issue *The Inspector* is combined with the PACIFIC COAST ARCHITECT, including its special feature departments, with question, answer and complaint service divisions, familiarly known to readers as "Ask the Inspector" and "Tell the Inspector" columns.

All paid subscribers to *The Inspector* will, without further cost, receive the PACIFIC COAST ARCHITECT and *The Inspector* combined until their subscription expires. All paid subscribers of *The Inspector* who are also paid subscribers to the PACIFIC COAST ARCHITECT will be credited with the balance of their account on renewal of subscription to the PACIFIC COAST ARCHITECT when their subscription expires.

Mark C. Cohn, publisher of *The Inspector*, also becomes associate editor of the PACIFIC COAST ARCHITECT.

Readers of both the PACIFIC COAST ARCHITECT and *The Inspector* will now have the benefit of the combined efforts of two successful organizations heretofore functioning separately and in some respects covering the same field. At the same time readers will get in one publication all feature, building and architectural news heretofore covered by the two publications.

* * *

WHITE ANTS IN REDLANDS

Building Inspector M. E. Armstrong of Redlands is reported to have found timbers in the library weakened as a result of an attack of termites. It is asserted this is the first case of the white-ant pest discovered in that city. The building inspector urged immediate action by the Library Board in replacing some of the timber structural members.

* * *

ZONES IN COUNTRY DISTRICTS

An ordinance passed by the board of supervisors of Los Angeles county is asserted to be the first which comprehends establishing building zones outside of cities. It creates seven zones to regulate classes of building, occupancies and uses of properties. Eventually the scope of ordinance will be extended to cover other portions of the county commonly designated as unincorporated territory.

* * *

Santa Barbara and Sacramento now have duly established chapters of the Associated General Contractors of America. The prospect of forming a regional association of A. G. C. chapters on the Pacific Coast is being discussed.

TIMELY SAFETY ORDER

Commendable ruling has been issued by the Municipal Building and Safety Commission of Los Angeles, through its building and plumbing inspection division, relating to materials for venting gas-fired appliances safely.

The Chief of the Fire Department in that city is quoted as having said 25 fires in two weeks originated from improperly vented gas-fired appliances due to the use of unsuitable materials.

The official bulletin issued by the Los Angeles officials reads:

"Building Division Employees: Hereafter do not approve glazed terra-cotta tile for gas vents for any type of gas-burning appliance.

"All terra-cotta tile for this purpose must be unglazed, as the glazed sewer pipe cracks very readily under heat and is a fire menace to any building in which it is installed, there having been many recent fires due to the use of this kind of pipe."

* * *

BUILDING INSPECTORS' ANNUAL MEETING

The Building Officials' Conference at its thirteenth annual meeting in Chicago considered a number of subjects of interest to the building fraternity.

Salaries of building inspectors was one of the first subjects discussed. Other subjects related to arc-welding, work of the Underwriters' Laboratories, uniform building code, the National Board of Fire Underwriters, city planning as related to building departments, the Florida hurricane and its effects on building, the building code committee of the Department of Commerce, organization of building departments, preparation of plans and specifications by building departments for public buildings and the licensing of contractors.

* * *

ALIEN MAY CONTRACT PUBLIC WORK

Although State laws require governmental bodies to employ only American citizens on public works, the Appellate Court has held in substance the restriction applies to employees and that an independent contractor is not an employee.

James L. King, deputy district attorney of San Bernardino county, is reported to have so ruled in a case where the school authorities let a contract to one who it was alleged had not yet become a citizen of the United States.

* * *

STATE BOARD CONDEMNS PIER

The California State Industrial Accident Commission is reported to have condemned as hazardous a pier in Redondo Beach. A. B. Wagner, construction engineer of the State Commission, is reported to have examined the concrete pier and to have held that it was unsafe for public use and that big cracks had appeared in 62 of the iron and concrete piers.

THE INSPECTOR

DIDS AND DIDN'TS—*What Legislature Accomplished*

[BY MARK C. COHN]
Expert Consultant on Housing and Building Regulations

(This is the twenty-third of a series of articles on building codes.)

WHAT did the California Legislature do with laws affecting the building industry, is the question being asked by the building fraternity. And the question appears appropriate since building regulation seems to be the life of the party nowadays when everybody is doing it. This article, however, goes to print too early to cover the details of all legislative doings. And no one knows what the Legislature might do with bills pending before it finally adjourns. Even then, it will take some time to unscramble the last-moment rush of the legislative mill to find out what did happen.

So it is not amiss to point out what the Legislature didn't do. For example, no laws were passed to insure better-built buildings. Before the Legislature convened there was much enthusiastic urging of a law to strengthen the State act regulating the practice of architecture.

Suggestions for a law to license professional engineers also were given much publicity. And both these proposed measures were coupled with favorable discussion for a third law to require greater use of the highly specialized professional service rendered by architects and structural engineers. This much-talked-about legislation failed to materialize. And to do full justice to the State solons, it must be said they cannot be blamed, because none of this highly desirable legislation was presented for consideration.

The happy part of the matter is that all the discussion during the past few months has not been in vain. The agitation for better-designed and better-built buildings will no doubt be continued and crystallized into a tangible movement within the next two years.

Another thing the Legislature didn't do was pass two companion measures to regulate the installation of plumbing, gas and water pipes and sewer connections throughout the State. Licensing and examination of master and journeymen plumbers also would have been governed by these bills.

The principle involved in the State plumbing bills is conceded to be a meritorious one, even though some of the phraseology invited opposition. Consequently, this agitation for uniform standards in a State plumbing code likewise perhaps will be furthered during the next two years so that a similar measure will be accorded very careful consideration two years hence.

Two bills proposing to license, bond and register building contractors suffered a similar fate. Here apparently a greater divergence of opinion developed than was the case with the State plumbing bills. It is not improbable that before the next session of the Legislature unanimity of thought will be brought about through some measure which will more fully satisfy all concerned. In which event a licensing bill for building contractors might evolve.

The Legislature did enact a measure which makes possible the adoption of electrical wiring, plumbing and building ordinances without legal publication. In the event this law is held not to conflict with requirements of city charters, or where city charters are silent as to requirements for legal publication of ordinances, building regulations might readily be passed by the legislative bodies in cities merely by the adoption of a short ordinance referring to whatever comprehensive regulation or specification is desired to be adopted, three copies of which must be filed with the city clerk and become permanent records.

Without question, smaller cities have failed to enact adequate building regulation because of the requirements and cost involved in giving ordinances the requisite legal publication. And this enabling act will relieve cities of that embarrassment.

On the other hand, the law has some dangerous aspects. Legislative bodies could misuse it by changing building regulations without notice to those who might be vitally concerned. And because of the cheapness of passing new building ordinances might change them frequently to satisfy every Tom, Dick and Harry.

Another bill passed by the Legislature amends the California State Housing Act. In all probability the Governor will sign this measure promptly. Comment on its provisions will appear on this page in a forthcoming issue.

A second measure aimed to amend the State Housing Act would permit sleeping and cooking in the same room in apartments. Apart from whatever doubtful merit might attach to this proposal which cannot now be handled by intelligent enforcement, written into the State Housing Act it might result in confusion bordering on the nullification of other requirements in that State law. It was passed in the Assembly and some hold hope it will weather the Senate.

At this writing it is predicted other bills here briefly digested will fail of passage. To define a hotel as a building with not less than 50 rooms and with ground floor lobby. To further restrict the employment of alien labor on public works. To provide safeguards for audiences in itinerant shows and carnivals.

Creating a new State board to be known as the "State Fire Prevention Survey," which would be charged with the duty of recommending building and fire prevention legislation two years hence.

Amending the State Labor Camp Act as regards sanitation and ventilation and to provide that bunks, with suitable bedding, including pillows and sheets, be supplied employees. To regulate construction, sanitation and maintenance of auto camps and providing for licensing and inspection. And to regulate the labeling of containers for oils, paints and varnishes.

Two different proposals defining, regulating and licensing dry cleaning and dyeing establishments seem doomed to die in committee.

On the whole, the building industry suffered no harm by any new legislative enactments so far analyzed by this publication. And there is no evidence that the building industry might be enhanced by any regulatory legislation adopted.

THE INSPECTOR

STRINGENT HOUSING LAW ENFORCEMENT

Determined to stop the occupancy of apartments and hotels without permits and certificates, the housing division of the San Francisco Health Department has resorted to placarding buildings while in course of construction.

Notices to owners and builders printed in letters nearly two inches in height are being nailed on buildings to warn against occupancy of apartment houses and hotels before a "certificate of completion" and "permit of occupancy" are obtained.

The full printed placard, 14" x 11" in size, reads as follows: "To Owner or Builder: Before this building is completed, an application for a final inspection must be made at the Department of Public Works. For a certificate of final completion when above certificate is issued the owner or builder must apply to the Department of Public Health for a permit of occupancy, otherwise these premises cannot be occupied."

It is contended that speculative builders often sell buildings while in course of construction and that violations of the housing law are passed on to the new owners without their knowledge. Now the placards will serve to tell all who read—"caveat emptor"—let the purchaser beware.

* * *

S. F. ENGINEERS' MONTHLY MEETING

More than 300 engineers attended the last monthly meeting of the San Francisco Bay region Society of Engineers in San Francisco. Captain G. B. Landenberger, U. S. N., for years in command of the Asiatic Fleet, told the engineers about China and the present war.

George W. Van Buren of the Pacific Telephone and Telegraph Company, assisted by a corps of young women, demonstrated to the engineers the detailed workings of a complete telephone switchboard.

* * *

CHULA VISTA ADOPTS ZONING CODE

Ordinance No. 163, effective in Chula Vista, Cal., comprehends the establishment of five zones prescribing the classes of buildings and structures that may be built, the uses to which buildings may be put, and in some features regulates the construction of buildings and structures according to the districts in which they are built.

* * *

OCEANSIDE ADOPTS BUILDING AMENDMENT

An amended ordinance in Oceanside, Cal., which is now effective, regulates the moving and altering of buildings which are transported across streets, alleys and other thoroughfares and applies to buildings which are razed.

* * *

A movement reported to have originated in San Mateo has for its objective a set of uniform building regulations for the entire county so that electrical wiring, plumbing and building will be carried on uniformly in the various cities of the county.

* * *

Paul F. Langworthy, long secretary-manager of the Los Angeles Builders' Exchange, has resigned that post. Frank W. Plane, formerly with the E. K. Wood Lumber Company, has been appointed secretary to succeed Mr. Langworthy.

* * *

Walter Strecke has been appointed building inspector of Santa Rosa to fill the office left vacant when W. B. Simpson died.

* * *

Reports from Glendale indicate that city soon will enact a comprehensive ordinance regulating plastering.

POMONA ADOPTS ELECTRICAL CODE

Supplementing the rules and regulations of the California State Industrial Accident Commission, the Railroad Commission of the State of California, rules and regulations of the Immigration and Housing Commission of California, the regulations laid down in the National Electrical Code, and safety regulations approved by the American Engineering Standards Committee, and rules of the Board of Fire Underwriters, Pomona has adopted a comprehensive code regulating the installation and maintenance of electrical wiring and appliances. It licenses contractors also.

* * *

UTILIZE UNDERGROUND SPACE FOR BUILDING

Los Angeles seems destined to build downward in order to relieve an almost intolerable congested situation for parking automobiles. That city limits the height of buildings to 150 feet, but apparently there is no restriction how deep they may build. One building now in course of construction has three basement floors and it is reported another building will be designed with five stories below ground.

* * *

WEAVER IS NATIONAL COUNCILOR

Sylvester L. Weaver, well known to the building fraternity, has again been honored by appointment to the office of National Councilor in the United States Chamber of Commerce, representing the Los Angeles Chamber of Commerce, of which formerly he was president. The building industry of the Pacific Coast is therefore assured of being well represented in the national affairs of that organization.

* * *

GIRL JOINS ENGINEERS' SOCIETY

After 75 years the barriers have been broken and Elsie Eaves of Denver is reported to have been admitted to the American Society of Civil Engineers. She is the first woman to be admitted to that organization since it was founded three-quarters of a century ago.

* * *

NEW ARCHITECTS LICENSED

Howard Peyton Hess, Carl E. Sjoberg and Edwin L. Westberg of Pasadena, Los Angeles and Alhambra, respectively, are recent candidates granted certificates to practice architecture by the Southern District Board of the California State Board of Architecture.

* * *

ENGINEERS ELECT OFFICERS

Officers elected by the Los Angeles Chapter, American Association of Engineers, for the ensuing year, are: E. E. Glass, president; Rolf R. Newman, vice-president. The following were elected directors: J. W. Ludlow, R. W. Stewart and W. C. Hogoboom.

* * *

Portland may change its height limit for buildings from 10 to 12 stories. Another proposed change in the Portland Building Code would permit the use of wooden trim, sash and doors in high buildings where metal now is required.

* * *

Pending in Los Angeles is a code that comprehends changes in the requirements for the installation of plumbing and gas piping and relating to the examination of master and journeymen plumbers

* * *

Amended ordinances in Oakland will require that plastering and roofing contractors be licensed and must secure permits.

THE INSPECTOR

Ask THE INSPECTOR

Under this heading are published questions and answers dealing with building problems. Herewith are published a number of queries asked of The Inspector *and the answers. Pop the question. Your name will be omitted if you wish.*

Q.—Was the State law on plumbing regulations passed by the Legislature? Apparently two laws governing plumbers and plumbing are being considered. What is the major difference in these laws? I would like to see published the status of these laws.

A.—Two bills were introduced in the California Legislature that proposed the regulation of sanitary plumbing installed in any building anywhere in California. These bills, too, would have licensed master and journeymen plumbers. However, the bills were companion measures with like provisions.

Neither bill was adopted. Sufficient opposition apparently developed in the Senate committee on the original wording of the bill to keep it from being passed on to the floor for vote. The Assembly bill was materially amended in committee and passed out without recommendation for or against the measure. The bill was returned to the committee, where it remained.

The principle and intent of the bills are meritorious and perhaps they will again be proposed two years hence.

Q.—When can the proposed State law to license building contractors again be considered? I am glad the proposed laws were rejected by the State lawmakers, but please do not publish names on this letter.

A.—The California Legislature meets every two years. The next regular session will be convened on the first Monday in January, 1929. The proposed law can be considered again during that session.

Q.—What has become of the amendments to State laws for apartments? In The Inspector *about two or three months ago you published stories about changes in that law.*

A.—A bill passed by the California Legislature would amend the State Housing Act in some respect. Elsewhere in this issue appears comment on the same subject. The bill has not been signed by the Governor at this writing, but in all probability it will be signed. If the bill is signed, comment will appear here.

Q.—I understand the Underwriters' Laboratories have an office on the Pacific Coast. Can you tell me where it is?

A.—With the National Board of Fire Underwriters, 1014 Merchants Exchange Building, San Francisco.

Q.—George A. Downing, inspector of building of Monterey Park, California, asks:

"Will you be kind enough to give me the total valuation of building in San Francisco from 1906 to 1927?"

A.—John P. Horgan, chief building inspector in San Francisco, says building permits total $653,479,088 for the period from May, 1906, to March 31, 1927.

* * *

M. G. Riggs, fire chief, becomes building inspector, and under the terms of the new building ordinance adopted by the Board of Trustees in Hayward he will receive as compensation the fees provided by that measure.

* * *

At a group meeting of building inspectors held in Fresno the proposed Uniform Building Code was the subject of discussion and revision.

* * *

Proposal to enlarge the fire limits in Portland is supported by city officials and opposed by industrial interests.

Tell THE INSPECTOR

This column is dedicated to kicks and comments. Names omitted on request. Right is reserved to publish or reject any complaint received. Give name and address in evidence of good faith. This department is open for constructive criticisms.

BEAUTIFY UNSIGHTLY ROOFS

Now and then one observes outstanding examples of real artistic treatment of roofs designed to top off structures that may be classed as architectural achievements.

The flat type of roof predominates on buildings designed for commercial, mercantile and office purposes. Apartment houses and hotels more often than otherwise are designed with flat roofs. It is this type of flat roof that appears to have been neglected. Here is much room for improvement. And flat roofs can profitably be used to greater advantage than has been the case in the past.

Go to the roof of the average building and what will you find? Usually the roof is cluttered with a lot of hideous-looking tin-clad penthouses for elevators and machinery. No two of the same size.

Rusty-looking water tanks that appear to be in perilous positions and a conglomeration of radio aerials, telephone and power wires are the sight that usually greets one visiting the roof of a building.

Not infrequently the sight encountered on roofs is reminiscent of an old-fashioned Chinese laundry with a variety of garments scattered over the housetops. No two alike. And no Chinese laundry ever exuded the numerous odors and stenches that come from an assortment of chimneys that incinerate garbage, permeate the air with foul smoke, soot and ashes. Gas flues vie with one another in sending out poisonous fumes. And the malodorous plumbing vents belch out nauseating sewer gases.

Yet roof spaces, especially flat roofs, can readily be made delightful spots. In crowded cities where recreation centers are few and far between roof spaces can be made to serve an enjoyable, healthful and utilitarian purpose.

It is therefore refreshing to view with approbation a few examples of what can be done with a flat roof. One might compare the delightful atmosphere of roofs that have been treated artistically with the word picture given of what roofs usually look like. And hope that roof spaces of the future will be beautified.

* * *

CITIES SEEK NEW BUILDING CODES

Lamenting the lack of building regulations in Corvallis, Ore., the local officials are working on a set of recommended practices with the objective of developing building and zoning codes.

Aberdeen and Mt. Vernon in Washington are two other cities seeking new building codes.

* * *

BEVERLY HILLS AMENDS PLUMBING CODE

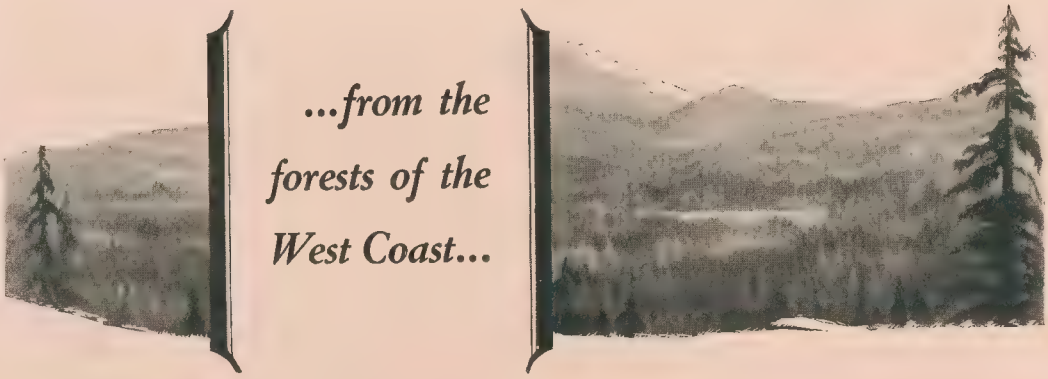
Ordinance No. 215, now effective in Beverly Hills, Cal., fixes regulations for the installation of plumbing and gas piping and furnace work, defines a plumbing contractor, and provides for the licensing and bonding of those engaged in the business of plumbing installation.

* * *

J. R. Shields, city building inspector of Sacramento, at a meeting of building material dealers explained the salient features of the new Building Code which became effective this year and urged cooperation of all affected by its requirements to secure uniform enforcement.

* * *

Harry E. Blake recently resigned from the office of city engineer of Alhambra.



...from the forests of the West Coast...

West Coast Hemlock

from obscurity to importance in six short years

In 1921 West Coast Hemlock was little known to the country at large. Today it is recognized as one of the nation's important woods. This rapid development has come without exploitation—through proof of worth by actual use.

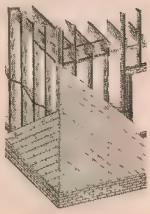
WEST COAST HEMLOCK is a distinct species—it grows only in the Douglas Fir forests of the Pacific Northwest. It is a wood of high character, free from the shake and brashness usually ascribed to the hemlock species. It has only to be used once to be favored for flooring, finish, siding, studding, framing, boards and boxes.

—for flooring:

West Coast Hemlock flooring has a light, even color and a uniform texture. As it ages it becomes harder—it wears evenly and stays smooth—it wears down instead of slivering up.



—for framing and boards:



U. S. Forest Service Bulletin 115 says of West Coast Hemlock, "*In house construction western hemlock is used a great deal as a framing material.*" It is strong, light, quite durable, easy to handle and easy to work. It takes nails without splitting and holds them firmly.

For studding and framing, its uniformity in growth and small knots make it interchangeable in strength with Douglas Fir.

West Coast Hemlock makes splendid boards for formwork, sheathing, under-flooring and other structural purposes.



—for finish:

Much of the beauty of a home depends on the wood for interior finish. U. S. Forest Service Bulletin 115 says, "*As a finish lumber western hemlock has the advantage of containing practically no pitch; it has a beautiful grain, works smoothly, takes stain readily... It presents a comparatively hard surface and consequently does not mar easily.*" Its smooth satiny surface and comparative hardness make a splendid base for enamel.

—for siding:

West Coast Hemlock siding is easy to nail without splitting. It is free from pitch; takes paint easily and holds it well.

—write for booklet!



Interesting and valuable information about West Coast Hemlock and its uses will be found in our new, illustrated booklet on this choice wood from the Douglas Fir forests of the Pacific Northwest. We will be glad to send it to you if you address West Coast Lumber Bureau, 560DD Stuart Building, Seattle, Wash.

W215A

You can get West Coast Hemlock from Retail Lumber Dealers

Architectural Competition
for the Uses of
West Coast Woods
in Home Construction

J. Lister Holmes, A. I. A., *Professional Adviser*

PROGRAM FOR A RESIDENCE AND GARAGE

Proposed by C. W. Stimson, Seattle, who is presenting first and second prizes; offered by West Coast Lumber Bureau; sponsored by Washington State Chapter A. I. A. **Competition open to any Architect, Architectural Firm, Designer, or Draughtsman.** Closing date: August 1, 1927.

COMPENSATION TO COMPETITORS

West Coast Lumber Bureau agrees to award the following prizes immediately after the judgment of the jury:

For First Prize Design	**$2,000.00**
For Second Prize Design	**500.00**
Ten Mentions, each	**100.00**

PURPOSE AND INTENT OF COMPETITION

The special purpose and intent of this Competition is to develop and bring forth the uses, applications, and methods of construction and finishing of the woods of the Pacific Northwest, Douglas Fir, West Coast Hemlock, Sitka Spruce and Western Red Cedar. It is the thought of the Bureau that the methods of use and the beauty in treatment of these woods has as yet been merely touched upon and that applied ingenuity will bring forth new and effective developments, both in using and beautifying these products. It is hoped the most competent architectural designers will be encouraged to bring their talent to bear in ingenious ways towards most artistic results.

PROGRAM OF COMPETITION

Subject of this design will be an attractive all-year-round residence and garage to be principally built of wood. The house shall contain not more than seven principal rooms, confined with the garage to an immediate site of 12,000 square feet. The plans shall be convenient in arrangement and adaptable to general living conditions. Garage to accommodate one automobile and may either be a part of the house or detached.

JURY OF AWARD

The Jury of Award will consist of five Architects of national repute, selected from representative sections of the United States. The Jury will meet within two weeks after the termination of the competition and winning competitors and those deserving honorable mention will be notified immediately of the awards.

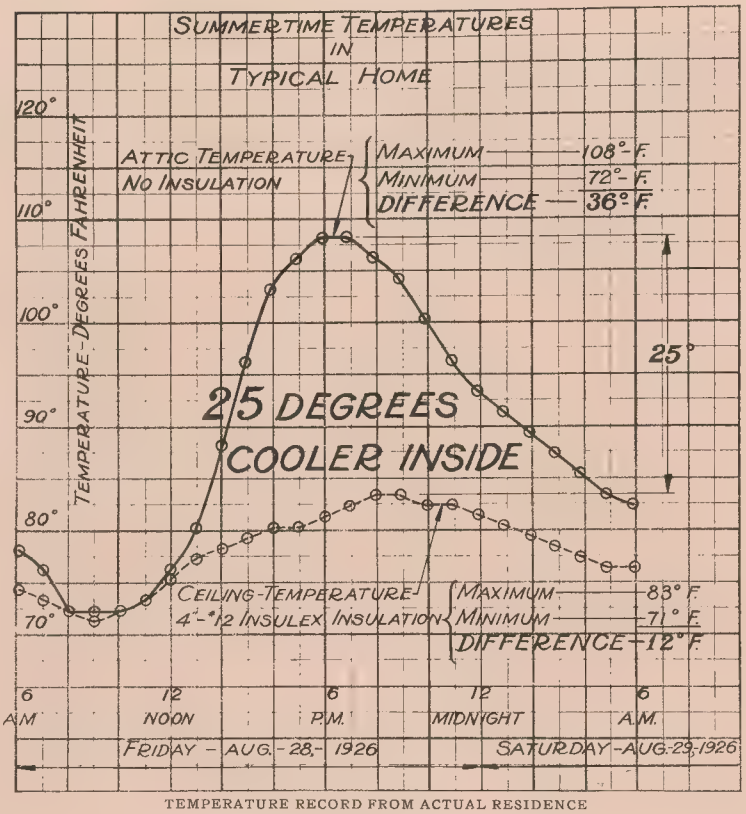
CONSIDERATIONS OF THE JURY OF AWARD

1. Novelty and originality in the treatment and use of woods native to the Pacific Northwest.
2. Excellence and ingenuity of plans.
3. Architectural merit of the design and fitness of the application to a frame house.
4. Practicability of construction.
5. Fitness of the design as a whole to meet the needs of the problem.
6. Excellence of drawings will be given consideration by the jury, but will rate a small percentage in proportion to the other considerations.

COMMUNICATIONS

W216A

Copies of program and information concerning the woods included in this competition, can be obtained from the Professional Adviser, J. Lister Holmes, 1014 Alaska Bldg., Seattle, Washington



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means fuel saving in Winter also. ¶ No other material provides the insulation and fire protection afforded by Insulex —for the same cost. ¶ Summer comfort and fire protection are easily and economically obtainable in structures already built as well as in new construction by the use of

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MORE INFORMATION ON WEST COAST WOODS ARCHITECTURAL COMPETITION

Following are questions on a number of points submitted by competitors, together with the answers, by J. Lister Holmes, professional adviser, in the West Coast Woods Architectural Competition:

Q.—Have any arrangements been made for passing plans through the Canadian and American customs houses?

A.—Arrangements have been made for Mr. R. H. H. Alexander, Secretary, British Columbia Lumber & Shingle Manufacturers, Ltd., 917 Metropolitan Building, Vancouver, British Columbia, to act as the representative of the West Coast Lumber Bureau in connection with the West Coast Woods Architectural Competition. All architects in Canada who participate in the competition are requested to send their designs to Mr. Alexander in Vancouver, who will see that the designs are passed through the customs and delivered in proper form to the professional adviser in Seattle. All those in Canada who enter the competition should have their designs in the hands of Mr. Alexander in Vancouver not later than 4 p. m., July 20, 1927, so as to allow sufficient time for delivery of the drawings to the professional adviser before the closing date.

Q.—Shall the perspective drawing be clear and sharp or in sketch form?

A.—This is at the option of the competitor.

Q.—Are there any obligations in entering this competition?

A.—None whatever.

Q.—Is it permissible for two persons to submit a joint drawing or one person two drawings?

A.—Two persons may join in submitting one drawing or any competitor may submit as many as he or she chooses.

Q.—Does the delivery refer to mailing time or delivery in Seattle?

A.—No drawing received later than 5 p. m., August 1, 1927, at the office of the professional adviser, in Seattle, will be accepted.

* * *

ASK ADEQUATE PAY FOR ENGINEERS

"Of all the learned professions, the members of the engineering profession are most underpaid, and it is the one profession that today does least for its members to remedy this evil," asserts C. J. Ullrich, president of the American Association of Engineers.

This association has resolved to work for adequate compensation for all engineers. To that end it has adopted the following resolution:

"Whereas, The economic conditions during the past few years have materially increased the cost of living; and

"Whereas, Salaries of engineers have not kept pace with the increased cost of living; and

"Whereas, Engineers are not receiving adequate compensation for services performed and responsibilities carried by them; and

"Whereas, It is a moral obligation of the engineering profession to exert its influence to change this condition; now, therefore, it is

"Resolved, That the American Association of Engineers commits itself definitely to a policy of adequate compensation for engineers, based upon the services rendered and responsibilities carried and that this association employ every and all means in its power to obtain adequate compensation for engineers."

* * *

The merging of three well-known companies under the name of the Edward L. Soule Company was reported recently, and involves the American System of Reinforcing of Los Angeles and the Concrete Engineering Company of California with the Soule Steel Company.

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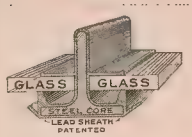
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Scott & Welsh, *Architects*

Left Center:
Continental National
Bank Building,
Geo. W. Kelham, *Architect—*
San Francisco

Right Center:
Deseret News Building,
Ashton & Evans, *Architects*

Below:
Ezra Thompson Building,
Pope & Burton, *Architects*

Bottom of Page—
Foreground:
Federal Reserve
Bank Building,
Young & Hanson, *Architects*

Right of Same:
Medical Arts Building,
Cannon & Fetzer, *Architects*









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Salt Lake City, Utah 614 McIntyre Bldg.

STEEL CONSTRUCTION

THE nation-wide speaking tour recently completed by Charles F. Abbott and Lee H. Miller, executive director and chief engineer, respectively, of the American Institute of Steel Construction, has served to emphasize the steady progress being made by the Institute in its campaign to bring about improvements and economies in steel construction through standardization and better business methods in the structural steel industry.

Addresses were delivered by Mr. Abbott and Mr. Miller in 21 large cities from Philadelphia on the east to New Orleans on the south and San Francisco on the Pacific Coast. The usual program was a meeting of the fabricators alone in the afternoon, followed by a dinner and evening meeting attended by the fabricators and by mill representatives, engineers, architects, contractors, bankers and municipal officials. Attendance at the meetings varied from 20 to 50 for the afternoon meetings of the fabricators, and from 100 to 400 for the evening meetings.

In addition to addressing the meetings of the fabricators and others actively interested in building construction from one angle or another, Mr. Abbott and Mr. Miller addressed the engineering students of Leland Stanford University, Syracuse University, the University of California, and the students of five other technical schools or universities. A number of addresses were also delivered before chambers of commerce, technical societies, and the students of Y. M. C. A. engineering classes.

In Los Angeles an entire week was denoted as "Steel Week," and at one of the many meetings in that city the representatives of the American Institute of Steel Construction addressed all of the foremen, erectors, draftsmen, salesmen, engineers, superintendents and executives of the local fabricating plants. The total attendance was over 300.

The success of the tour is attested not alone by the enthusiasm displayed in each city but by the fact that the speakers returned to the headquarters of the Institute in New York with a number of applications for membership from large fabricators, and with notification from the Pacific Coast Building Officials Conference that the standard specifications of the Institute have been recommended for adoption in 40 major cities in the Western States. The space devoted to reports of the meetings in the press affords further evidence of the success of the tour.

The objects and future program of the Institute, which was formed in 1921 by the structural steel fabricators of the United States and Canada to widen the field of usefulness of structural steel by standardization and the promotion of better business methods, were outlined at each meeting by Mr. Abbott. In touching upon the future of the structural steel industry, Mr. Abbott predicted that within the next few years steel would be extensively used for the frames of dwellings.

He pointed out that, aside from the factors of greater durability and protection against fire, a comparison of costs between steel and wood frames already favors steel. Further standardization of shapes and large scale factory production, he said, would still further lower the cost of steel for residence construction. "It is estimated," said Mr. Abbott, "that three and a half tons of steel in beams and girders alone will be required for the average $15,000 residence. Since the number of such residences to be erected is beyond calculation, the use of steel in their construction will be an important factor in the demand for fabricated shapes."

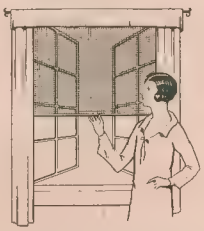
The Institute's standard specifications for the design and erection of structural steel, and its code of standard practice, were discussed from their technical aspects by Mr. Miller. He emphasized the fact that the Institute is not

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Today, it receives the supreme compliment of being selected for the foundation coat in the new 3000 room Stevens Hotel, Chicago. Nothing more need be said to show that Hockaday is a quality paint which in the long run means maximum economy.

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primarily concerned with the adoption of any particular working stress, but that it is vitally interested in promoting the substitution of recognized engineering practices for the wide variations existing in the past which have resulted in many unjustifiable practices and a lowering of standards. The Institute's specifications, according to Mr. Miller, were drawn to assure a combination of safety, durability and the most economic use of steel.

The American Institute of Steel Construction now has a membership of 220 fabricators or practically all the structural steel fabricators in the United States and Canada, aside from the men in charge of the plants controlled by the rolling mills. Its standard specifications are now in use in 59 large cities and a number of states. Its code of standard practice has been widely adopted on both sides of the United States-Canadian border.

The following is a list of cities covered in the recent speaking tour: Buffalo, N. Y.; Philadelphia, Pa.; Cleveland, Ohio; Syracuse, N. Y.; Atlanta, Ga.; New Orleans, La.; Houston, Texas; Tucson, Ariz.; Phoenix, Ariz.; Los Angeles, Cal.; Santa Barbara, Cal.; San Francisco, Cal.; Portland, Ore.; Seattle, Wash.; Salt Lake City, Utah; Denver, Colo.; Kansas City, Kans.; St. Louis, Mo.; Indianapolis, Ind.; Cincinnati, Ohio; Detroit, Mich.

* * *

EFFECT OF VARIOUS PROPORTIONS OF LIME AND GYPSUM IN PLASTERS STUDIED BY BUREAU OF STANDARDS

In plastering it is common practice to use a mixture of calcined gypsum and lime putty for the finish coat. The lime employed may be either hydrated lime or slacked quicklime, the latter being slaked on the job.

The properties of lime-gypsum mixes vary greatly, and it is of the utmost importance to know what to expect under given conditions. Therefore, the Bureau of Standards, Department of Commerce, has been studying these properties with reference to time of set, tensile and compressive strength, shrinkage and plasticity. In this work the composition was varied by 5 per cent increments from 100 per cent lime to 100 per cent calcined gypsum.

The following conclusions have been drawn:

1. Quicklime and hydrated lime when added in small amounts to calcined gypsum accelerate the time of set. Maximum acceleration occurs when about 10 per cent by weight of hydrated lime is present. Above 50 per cent hydrated lime, retardation occurs, which becomes marked at about 70 per cent when the time of set approaches that of pure lime.

2. Hydrated lime in small amounts increases the tensile strength of calcined gypsum. A calcined gypsum-hydrated lime mix, rich in hydrate (in excess of 85 per cent), has a greater tensile strength than a mix of like composition containing an equivalent amount of quicklime.

3. The addition of lime to calcined gypsum in all amounts lowers the compressive strength. The compressive strength of a gypsum-hydrate mix is greater than that of a gypsum-quicklime mix where the lime content is equivalent.

4. A definite amount of lime may be added to calcined gypsum without affecting the shrinkage on setting, but lime in excess of this amount increases the shrinkage.

5. Lime in all proportions increases the plasticity of calcined gypsum.

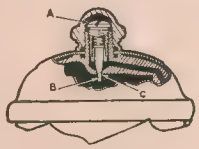
* * *

The Macomber Steel Company, manufacturers of Massillon Bar Joists, has issued a pamphlet—The Massillon Roof Truss Catalog—in standard size and containing complete safe loading tables for architects' use in designing buildings with "Curve Chord" (bow-string) and "A" type steel trusses. Copies are available by addressing the company at Canton, Ohio.

Watrous

FLUSH VALVES Need No Regulation

THE simple turning of the screw A (see diagram) assures the exact amount of water needed to make the closet bowl flush perfectly.

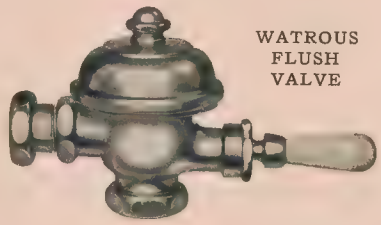


WATROUS FLUSH VALVE
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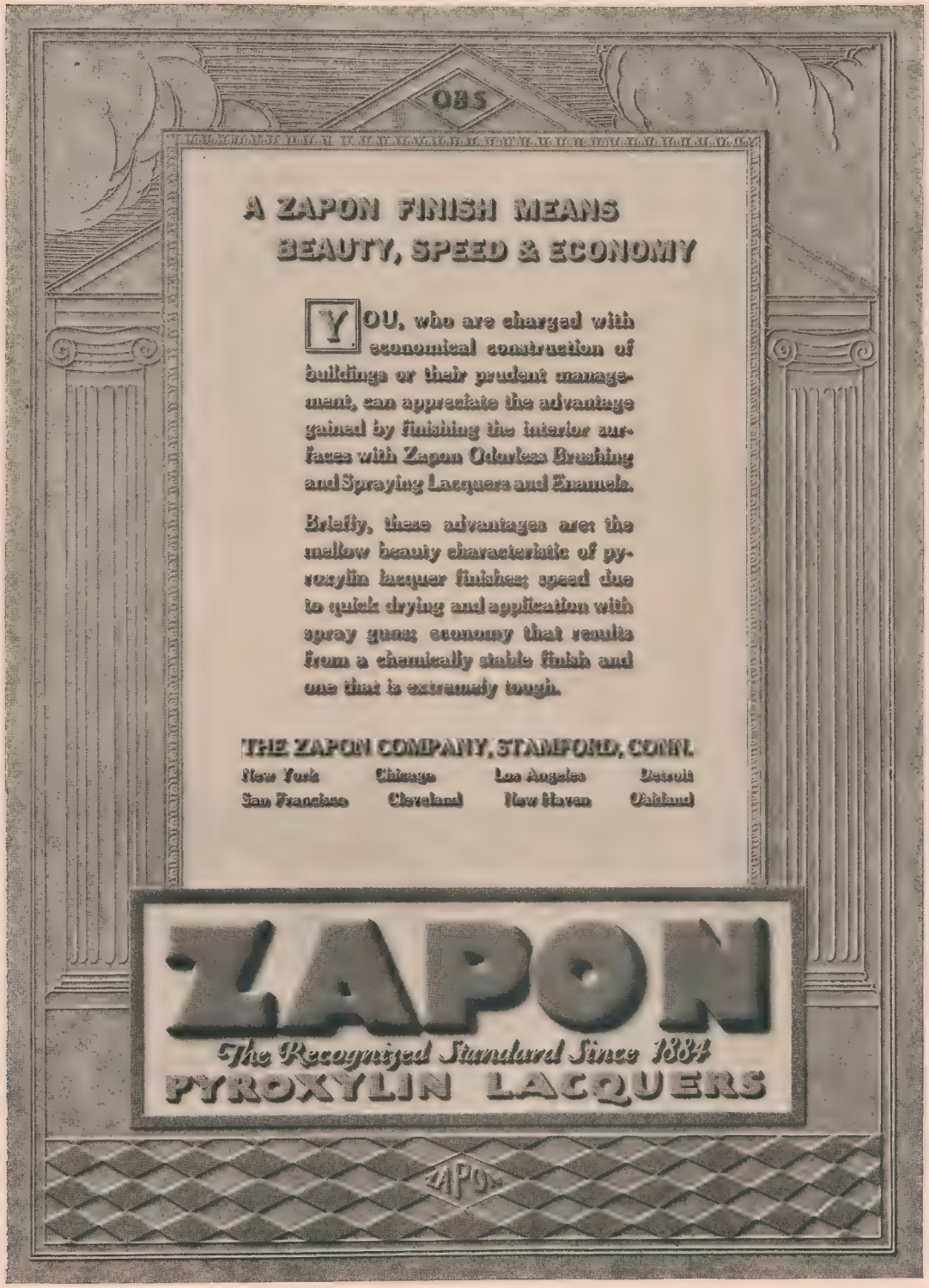
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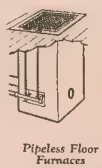

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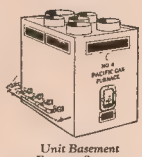

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Ralph H. Morris, general manager of the company bearing his name, formerly was Municipal Research Engineer of Los Angeles. William H. Antram, member of the Board of Building and Safety Commissioners of Los Angeles, also is connected with the company.

* * *

ARCHITECTS LISTEN TO PLUMBER

"Improper financing in the last few years has lost staggering sums for the building industry due to irresponsible, incompetent and even crooked building operations by which a host of subcontractors hold the sack," W. H. Graham, plumbing contractor in Oakland, told the Society of Architects of Alameda County.

"I can tell you how an irresponsible builder, a promoter, owners or contractor can legally steal $50,000 in six months," he asserted.

We hope none of the architects will be led astray by Mr. Graham's offer.

* * *

The Youngstown Pressed Steel Company, Warren, Ohio, has prepared a special folder on reinforced Portland Cement Stucco for wood frame construction.



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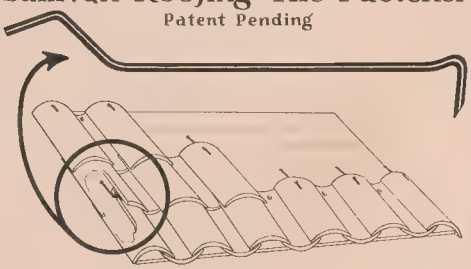
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ARCHITECTS' BOARD ELECTS NEW OFFICERS

John J. Donovan of Oakland will head the California State Board of Architecture for the next year by virtue of having been elected president at the annual meeting of the entire Board, held in San Francisco last month. Mr. Donovan was also elected president of the Northern District division of the State Board.

William H. Wheeler of San Diego was elected vice-president of the State Board and president of the Southern District division. The office of secretary-treasurer to the State Board was filled by the election of A. M. Edelman of Los Angeles, who was also elected secretary-treasurer of the Southern District division.

The election of Albert J. Evers of San Francisco to the office of secretary-treasurer of the Northern District division carries with it the office of assistant secretary to the State Board.

Other members of the State Board of Architecture are: Fred H. Meyer, San Francisco; James S. Dean, Sacramento; James H. Plachek, Berkeley, who with Messrs. Donovan and Evers compose the Northern District division. William H. Dodd, Myron Hunt and John H. Parkinson, all of Los Angeles, are the other members of the State Board, and with Messrs. Wheeler and Edelman comprise the Southern District division of the State Board.

Material changes were adopted by the State Board relating to its rules and regulations. These changes will be published in a pamphlet which is now in the hands of the State Printer.

* * *

MORE TERMITES IN PASADENA

White ants or termites are reported again to have inflicted considerable damage to wooden buildings in Pasadena. Apparently warm days make the termites get busy, for the last reported damage was made before the winter season set in. Public officials are endeavoring to devise methods by which the white-ant problem will be solved permanently.

* * *

Announcement is made that Mr. Austin L. Black, who has for the past three years directed the advertising of the California White and Sugar Pine Manufacturers' Association, is now associated with the Honig-Cooper Company, advertising agency of San Francisco.

* * *

William Templeton Johnson, architect of San Diego, has been selected as architect for the United States Government Buildings at the International Exposition which will be held in Seville, Spain, in 1928.

* * *

L. E. Richardson, city building inspector of Alhambra, resigned that office last month to accept a position with a contracting firm in Los Angeles at a reported salary increase.

* * *

Oscar G. Knecht, building inspector of San Diego, cooperating with the Allied Roofers' Association, is reported to be working on a draft of roof-covering regulations.

* * *

A graduated scale of fees for building permits is comprehended by an amended building ordinance enacted by the Board of Trustees of Azusa, Cal., now effective.

* * *

Joseph Losekann, Stockton, Cal., architect and city building inspector for the past year, has resigned the municipal post to resume private practice.

* * *

The Electric Wiring Code which has been rewritten in Seattle will soon be completed and ready for consideration by the municipal legislative body.

* * *

George W. Kelham, architect, announces the removal of his offices to 315 Montgomery street, San Francisco.

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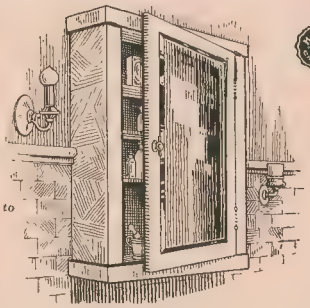




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VOLUME XXXI • SAN FRANCISCO AND LOS ANGELES • JUNE 1927 • NUMBER SIX

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VOLUME XXXI · SAN FRANCISCO AND LOS ANGELES · JUNE 1927 · NUMBER SIX

THE SAN FRANCISCO ARCHITECTURAL EXHIBITION

[BY HARRIS ALLEN, A. I. A.]

THE value of an architectural exhibition, both to the public and to the profession, is much greater if it is a recurring event, held at more or less regular intervals, rather than an occasional affair governed by spasmodic impulse.

If its regularity is regulated by a system of awards for merit in design and execution, made by a competent and impartial jury, its importance and usefulness are thereby increased enormously.

Such a system of biennial exhibitions and awards has been started in San Francisco by the Northern California Chapter, A. I. A., with what is certainly the largest exhibition of the kind ever held in that city, with the highest average of architectural quality. The subjects included in the exhibit were made the basis of a selection for Honor Awards by a jury from the Southern California Chapter, A. I. A., consisting of Robert D. Farquhar, Reginald D. Johnson and Pierpont Davis. The buildings selected by this jury, for exceptional merit, will be distinguished by the award of Honor Certificates, bearing the Institute Seal and appropriate data, to owner, architect and contractor in each case. It is worthy of note that the Industrial Association of San Francisco, recognizing the importance of a high architectural standard to the community, has given whole-hearted cooperation to the Chapter in the initiation of this system.

So much for the background of the exhibition. Another factor, however, should be mentioned, to which a large measure of success is due; the choice of the de Young Memorial Museum in Golden Gate Park in which to hold the exhibition. Thanks to the Park Trustees and Curator Barron, the large well-lighted Statuary Hall was available for the entire month of May, and every facility of the Museum staff was offered. Nowhere else could so many people (more than a quarter of a million) have been given the opportunity to see assembled such an impressive display of the result of local activities. On the opening Sunday, about 28,000 passed through the hall; and the attendance kept growing, with a marked increase in the call for catalogues after the first week. The great numbers of people who spent considerable time studying the exhibits was convincing proof, if such were needed, that the public is really interested in architecture.

As to the quality of architectural design, it is safe to say that the Chapter need not fear comparison with other districts in this respect. No open exhibition can be above criticism; but a community which did not fall below the standard here set would be fortunate and unique. In respect to buildings of large size and semi-public character, most of what was shown could be praised with but slight reservation; virile, well proportioned, well studied. The skyline of San Francisco is becoming very interesting indeed, and it will be rather a pity to have these towering masses welded into such a conglomerate jungle as New York now presents. That must be expected, as the city grows in business and wealth; although its hills will always prevent any dead level silhouette.

The treatment of less formal buildings—residences, clubs, shops—has distinctly improved. Much of the free, vigorous quality, that has so captivated visitors to Southern California, is evident in Northern work now; more architects have a touch that is "loose" instead of "tight," as so many of our otherwise well-designed buildings have turned out previously. This is partly a matter of craftsmanship, partly due to new blood with its release of inhibitions, partly to the growth of public appreciation and a resulting greater latitude for architectural inspiration and experiment. Wider publication of good design has played its part, in stimulating creative talent, and developing discrimination on the part of the building public.

Notable in this class was the residence of Mr. Garfield D. Merner at Hillsborough, California (shown in some detail in this issue), of which not only photographs were exhibited of the project in its completed state, but also a series of drawings including various preliminary schemes, then the actual working plans, and a number of full-size detail sheets—thus giving a fairly clear (though condensed) review of its architectural history. This was assembled in a separate alcove and labeled "The Complete Architectural Record



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Honor Award, Architectural Exhibition, Northern California Chapter, A. I. A., San Francisco, California

REPORT OF HONOR AWARD JURY

To the President, Northern California Chapter,
American Institute of Architects, San Francisco, Calif.
Dear Sir:

The Jury on Honor Awards to be based on the Exhibition of Architecture held during the month of May at the Museum in Golden Gate Park, namely, Robert D. Farquhar, Reginald D. Johnson and Pierpont Davis, met at the Exhibition Hall on Friday, May 20, 1927. The photographs and drawings were carefully examined. It was with regret that the Jury failed to find exhibits from a number of the members of your Chapter.

The Jury was practically unanimous in its selection of buildings that gave promise of being worthy of consideration for an award. The following two days were spent inspecting the various buildings in San Francisco, across the Bay, and down the Peninsula and in the Monterey district. Again the Jury found itself unanimous in the result of its decisions.

The Jury takes great pleasure in commending most highly the character of the buildings of commercial, public and semipublic nature. The citizens of San Francisco should be, and doubtless are, proud of their City Hall, the dome of which in beauty is comparable to any; of their public buildings; of their bank buildings, some of which are of particularly high quality; and of their office buildings.

The Jury was one in its admiration of the Pacific Telephone and Telegraph Building. From near and far it was convincing of its message of Young America. It is modern in its manner and technique, and nowhere reminiscent of Europe.

Of quite different character is the Pacific Gas and Electric Building. Academic inspiration under the hands of gifted artists has achieved here a most beautiful building.

The Jury discovered upon later consultation that the same impression was made upon each by the Temple Emanu-El. A glorious building, placed most effectively upon a difficult site, beautifully planned and modeled, the utmost care and thought given to all of its details, it realizes to the highest degree the expression of its religious character. It is with respect, with happiness and with congratulations to the architects and owners that the Jury awards to the Temple Emanu-El the Distinguished Honor Award in Architecture.

(Signed) Robert D. Farquhar,
Reginald D. Johnson,
Pierpont Davis.

LIST OF AWARDS

Special Award:
Distinguished Honor in Architecture, Temple Emanu-El; Bakewell & Brown, Sylvain Schnaittacher, Architects.

Single dwellings under seven rooms:
House of Mr. Henry F. Swift, Berkeley; Roland I. Stringham, Architect.
House of Mr. Jamison, St. Francis Wood; Henry H. Gutterson, Architect.
In the case of both the above awards we wish to commend the garden treatment about these buildings, which was so successfully in keeping with the architecture.

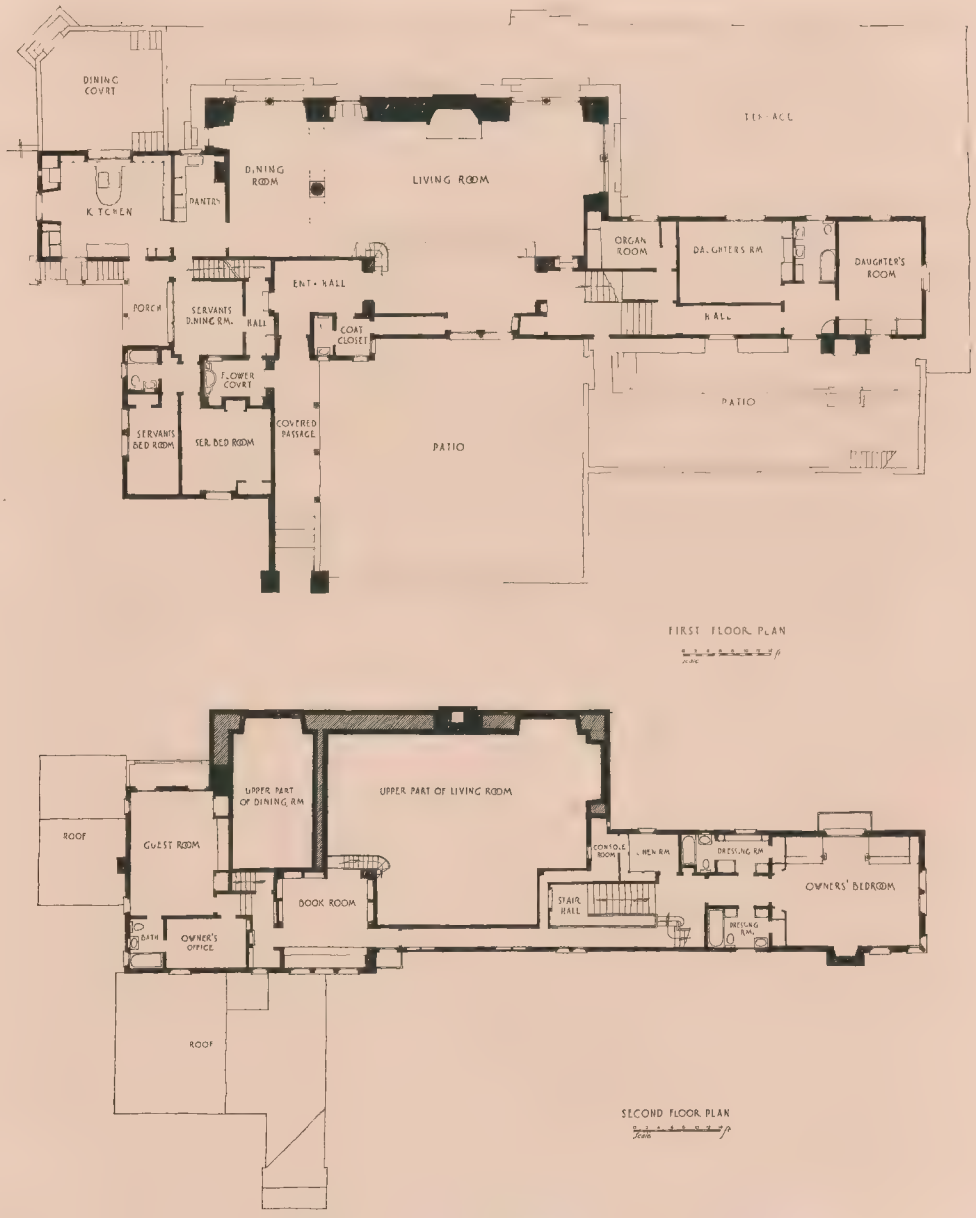
Single dwellings over six rooms:
Garfield D. Merner Residence, Hillsborough; Willis Polk & Co., Architects.
House of Mr. Harry Hunt, Pebble Beach; Clarence A. Tantau, Architect.

[Concluded on page 43]

---

of a Modern Residence," was evidently viewed with keen interest, and was an educational feature of real value to the public.

Such an Exhibition, with its accompanying Honor Awards, should be a useful instrument in breaking down the wall of misconception which surrounds the profession.



FLOOR PLANS, RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA
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ABOVE—SOUTHWEST GARDEN FRONT; BELOW—SWIMMING POOL; RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA. WILLIS POLK & CO., ARCHITECTS

Photos by Gabriel Moulin



SOUTHEAST GARDEN FRONT, RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA. WILLIS POLK & CO., ARCHITECTS

Photo by Gabriel Moulin



WEST PATIO ENTRANCE, RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA
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Photo by Gabriel Moulin



NORTH PATIO (MAIN) ENTRANCE, RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA
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SOUTH TERRACE, RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA
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Photo by Gabriel Moulin





DINING-ROOM TO LIVING-ROOM (LEFT); ENTRANCE HALL TO LIVING-ROOM (RIGHT)—RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA
WILLIS POLK & CO., ARCHITECTS
Photos by Gabriel Moulin



LIVING-ROOM—TOWARD DINING-ROOM, RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIF.
WILLIS POLK & CO., ARCHITECTS

Photo by Gabriel Moulin



LIVING-ROOM—TOWARD DINING-ROOM, RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIF.
WILLIS POLK & CO., ARCHITECTS

Photo by Gabriel Moulin



Residence of G. D. Merner, Hillsborough, California — *Willis Polk & Co., Architects*

Given Honor Award by Northern California Chapter, A. I. A.

FOR the roof of this charming house, so characteristically Californian in feeling, the architects selected our hand-made Mission Tile [top and pan]. The color selection specified was one-half russet browns and one-half reds. The effect is a roof of most engaging beauty. With the passing of time the brighter hues will be softened and mellowed like the age-dimmed brilliance of an antique Oriental rug.

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ABOVE—STAIR HALL; BELOW—OWNER'S SUITE. RESIDENCE OF MR. GARFIELD D. MERNER, HILLSBOROUGH, CALIFORNIA. WILLIS POLK & CO., ARCHITECTS

Photos by Gabriel Moulin



BEAUTY *and* SERVICE

THE ARCHITECTS of the De Luxe Guest Cottages in the Hotel Del Monte system required all surfaces to have beauty of texture and color and to achieve maximum durability necessitating the best of materials and the most expert craftsmanship. Clarence A. Tantau and Lewis P. Hobart, Associate Architects. A. Quandt & Sons, Painters and Decorators [since 1885] 374 Guerrero Street, San Francisco

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Above, Left—Memorial Building, Berkeley, Calif. *Above, Right*—Memorial Building, Alameda, Calif.
H. H. Meyers, Architect; G. R. Klinkhardt, Associate.
Center, Left—Pacific Edgewater Beach Club, San Francisco, Calif. Miller and Pflueger, Architects.
Center, Right—Exhibition Hall.
Below—Exhibition Hall, Opening Day, May 1, 1927.

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA







Upper and Center—Second Church of Christ, Scientist, Berkeley, Calif.
H. H. Gutterson, Architect. *Honor Award.*
Below—Residence Hart Weaver, San Francisco, Calif. H. H. Gutterson, Architect.

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA



Photo by August Petersen

Temple Emanu-El, San Francisco, Calif. Bakewell and Brown and Sylvain Schnaittacher, Associated Architects. *Distinguished Honor in Architecture.*

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA





St. Paul's Episcopal Church, Burlingame, Calif.
Wm. C. F. Gillam, Architect.

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA



St. Paul's Episcopal Church, Burlingame, Calif. Wm. C. F. Gillam, Architect

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA









Above, Left—Residence J. J. Meigs, Ross, Calif. Ashl d Evers, Architects.
Right—St. Paul's, Burlingame, Calif. Wm. C Gillam, Architect.
Apartment House, San Francisco. Hyman and Appleton, Architects.

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA









Above—Residence J. J. Meigs, Ross, Calif. Ashley and Evers, Architects.
Below—Residence Dr. D. Richards, Berkeley, Calif. W. R. Yelland, Architect.

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA








Above, Left—Residence J. J. Meigs, Ross, Calif. Ashley and Evers, Architects.
Above, Right—Rock Ridge Women's Club, Oakland, Calif. Miller and Warnecke, Architects.
Center, Left—Residence Judge W. A. Beasly, Berkeley, Calif. Williams and Wastell, Architects.
Center, Right—Residence R. W. Kittrelle, Oakland, Calif. Williams and Wastell, Architects.
Below, Left—Residence G. R. Boermann, Oakland, Calif. Harris Allen, Architect.
Below, Right—Residence Dr. D. Richards, Berkeley, Calif. W. R. Yelland, Architect.

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA









Above, Left—Residence A. F. Edwards, Oakland, Calif. Williams and Wastell, Architects.
Above, Right—Residence David C. Dalton, Oakland, Calif. Harris Allen, Architect.
Below—Rock Ridge Women's Club, Oakland, Calif. Miller and Warnecke, Architects.

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA



School of Fine Arts, San Francisco, Calif.
Bakewell and Brown, Architects. *Honor Award.*

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA









Above—School of Fine Arts, San Francisco, Calif. Bakewell and Brown, Architects. *Honor Award.*
Below—Chinese Y. M. C. A., San Francisco, Calif. Frederick H. Meyer, Architect.

ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA





ARCHITECTURAL EXHIBITION, NORTHERN CALIFORNIA CHAPTER, A. I. A., SAN FRANCISCO, CALIFORNIA



A. Natural traffic center and great central union station, vicinity of Twelfth and Mission streets.
B. Auxiliary local traffic center station, combined with office building, vicinity of Valencia and Market streets.
C. Civic center, City Hall, Municipal Opera House and War Memorial.
D. Ferry building, present artificial center.
E. Express train subways to all distant points, via submarine tubes.
F. Local subways to each important district of the city.
G. Submarine tubes to Marin, Alameda and other counties. New patent, most safe and economical; also ideal from military view.
H. ¼-mile surface entrance to tube.
I. Elevated loop for surface traffic to second floor of Ferry building; leaves Embarcadero traffic uninterrupted.
J. Treadwell docks on first point of arrival in harbor, on natural foundations of Anita shoals (see U. S. Geodetic Survey).
K. Ideal war docks and navy yard in Richardson's bay, also first point of arrival and shielded by Mt. Tamalpais and Marin hills.
L. Lone Mountain, converted to a beautiful community mausoleum, a monument in honor of our pioneers. This will satisfy the sentiments of those who wish to retain their dead in the city. It will also assist to finance the conversion of the cemeteries into beautiful parks and residential districts.
M. Municipal aquatic park, foot of Van Ness avenue.
N. Column of Progress, yacht harbor and Marina park.
O. Telegraph Hill, art center, community homes, apartments and parks.
P. Panhandle extension to Civic Center.
Q. Presidio panhandle.
R. Richmond district.
S. Sunset district.
T. Mission district.
U. Third and Market streets.
V. Van Ness extension to Howard and Thirteenth streets.
W. W. Market street traffic on surface abnormally developed.
X. Golden Gate. Entrance to the greatest natural harbor in the world; also site of submerged Niagara Falls, capable of developing sufficient hydroelectric energy to supply all the needs of the bay district, including lights, heat and power for transportation, manufacturing, etc.
Y. Alcatraz island, guarding entrance to the harbor.
Z. San Francisco Bay, under the bottom of which is located a giant, subterranean, flowing supply of pure, fresh water. Most practical and accessible location known by author. Ideal military advantage. Will be developed to adequately supply a million population at expense of ten million dollars, connected to present and developed distributing system.

1. Mount Tamalpais, key to fortification system. 2. Sausalito, Marin county. 3. Point Bonita light house. 4. Belvedere. 5. Angel Island. 6. Goat Island, naval training station. 7. Cliff House and Seal Rocks. 8. Lincoln park and Veterans' Memorial. 9. Presidio military reservation. 10. Fort Winfield Scott. 11. Fort Mason. 12. Pacific ocean, joining countries of greatest natural wealth. 13. Nob Hill, historical location of aristocracy. 14. Columbus avenue and Latin quarter. 15. Masonic Temple and Young Men's Institute. 16. Retail stores and office building facing Market street to preserve continuity of pedestrian traffic. 17. Golden Gate Park. 18. (Note) Aeroplane landing in vicinity of Seventh and Mission streets, elevated and about two city blocks in area, running right over the tops of the buildings and adjoining street. Also one north and south landing, two blocks long over Van Ness and one east and west, same length, over Market street, near center of city. 19. St. Francis Retreat House, Great Highway and Noriega. 20. Corona Heights high class residential district. 21. Community Hall and Tower of Jewels at head of Market street over East Portal entrance of Twin Peaks Tunnel, in Eureka district, the sunny heart of San Francisco. 22. Hunter's Point dry dock, where submarine tubes will be made.

ECONOMIC & SOCIAL ASPECTS *of* TUBE TRANSPORTATION

[BY N. W. MOHR, ARCHITECT]

IT IS manifest that a crying need exists in San Francisco for a transportation system that will overcome the obvious limitations that geographical location and conditions impose upon growth and expansion, both within the city proper and in outlying suburbs. But in the creation of such a system we must be certain before we begin that whatever we propose to do will actually solve the problems at hand; will really give the ultimate in service for the present and future, from a monetary and idealistic standpoint.

By the very nature of San Francisco's geographical position and conditions, a tube system of transportation would meet the growing, pressing problems of economic and industrial progress more adequately than any other system that might be devised. Such a system would eventually centralize all the rail, a goodly number of the street-car lines operating in the city and the several arteries of the tube system in one main terminus.

This terminus could be built at the time the tubes were constructed, or at some later date, as the evolution of the system warranted it. If the terminus and the tubes were not built simultaneously, the latter could be constructed and their several entrances would become auxiliaries to the Ferry Building, thus relieving the congestion at that point. The terminus would best be located at the exact center of population, which has been determined as lying between Mission and Howard, Eleventh and Twelfth streets.

The central terminus, if built, would be patterned after the Pennsylvania station of New York. The ground and upper floors would be given over to offices, ticket windows, waiting rooms, concessions, etc. Overland trains to distant points would be located on the first sublevel; on the second, suburban and interurban lines, and on the third level, the tubes. One tube would run beneath the bay to the East Bay shore; one north beneath the bay to Marin county; one southeast to the lower peninsula country. The three sublevels would be reached by a system of ramps and escalators, and traffic would reach the tube entrances by a system of approaches, tunnels or subways. At various strategic points would be located substations, at which rail passengers and automobile traffic could enter or leave the subways.

The submarine tubes would be of reinforced concrete of the pneumatic type and 50 feet in diameter. They would accommodate eight lines of automobile traffic and four of rails. In all, there would be between 11 and 15 miles of submarine tubes, providing complete transbay transportation to the east, north and southeast. The tubes would be built on land, as in the case of the Alameda

[Concluded on page 41]





I. H.—DINING ROOM, RIGHT—LIVING ROOM, RESIDENCE WM. G. DE CLASSON, SAN FRANCISCO, CALIFORNIA

INTERIOR DECORATING

WHEREIN SOMETHING IS MADE OUT OF NOTHING

[BY ZOE A. BATTU]

A MAN whose mind ran in squares planned and built the house which we have pictured here. He was the sort of a mortal who must have this wall equidistant from that wall. He left spaces for doorways, ran the proper woodwork around them and squared everything off—nicely. In some of the doorways he hung doors—staid, blank doors that didn't even intrigue one to wonder what might lie beyond them. That unknown builder had an eye to comfort and warmth. He put a fireplace in the living-room; another in the dining-room, topping them off squarely with decently stereotyped mantels. He painted the whole, no doubt, various shades of brown and similar serviceable colors; called it a good day's work and settled himself solidly and contentedly.

And so the house stood—we don't know how many years, perhaps too many—until another man came along with a sense of color, a fine feeling for design, a paint brush inspired by appreciation and guided by trained skill, and now this house, built by a man whose mind ran in squares, *lives*. The limitations of its squareness are quite forgotten in the variety, interest and eloquence of its color motifs and design. Its doors, the identical doors chosen and hung by the man who built the house, are something more than devices, opening from this room to that. Even though they be closed, they open vistas that lead the thoughts across the lands and seas into far countries, into realms of travel and adventure.

All of which goes to prove that primitive man, who drew crudely colored pictures upon the walls of his cave home, created for himself thereby visions of intangible things that mightily stimulated or gently relaxed his faculties, as the case might be. The motive and the instinct that led the cave man to thus adorn his home is still existent, if somewhat neglected, and the modern home has all too often need of the vitality and variety that painted design will lend. This particular house, which we are citing and which is the work of William G. De Classon, decorator, is a striking example of what can be accomplished with this decorative medium in spite of ungainly limitations. De Classon verily has accomplished the miracle of making something out of nothing. His work in this instance shows design, color, proportions, exquisitely wrought and executed in themselves and related to their background so that the latter gains a beauty and grace it would otherwise totally lack. Hence we are moved to speculate upon what the man might accomplish under approximately ideal conditions.

Of course, painted design for wall surfaces, furniture or doors has its times and places for use, governed by the type of the house, its general furnishings, interior finish, the size and light conditions of its several rooms and the desires and temperaments of its occupants. In remodeling work, as it did in this case, the medium will frequently present itself as a heaven-sent gift to minimize, if not entirely eliminate, the awkwardness of square rooms, nondescript doors, panels and the like. But its use is by no means confined to these purposes, for the many, many effects to be secured through different designs, brilliancy or quietness of colors, make painted design the most plastic of home decorative mediums. Judicious study and observation of the average large or small home will usually reveal some areas that will be the richer for a bit of well-applied design and color.

The success with which this medium is used for wall surfaces and furniture is largely dependent upon the care and thought exercised in its planning and execution. The work may easily fall into the class of the commonplace, the tawdry

[Concluded on page 51]



Living-Room, Residence Wm. G. De Classon, San Francisco



St. Paul's Episcopal Church
Burlingame, Calif.
WM. C. F. GILLAM, ARCHITECT

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·EDITORIAL·

Break the Shell

ARCHITECTS—as a rule—are as inconsistent as women. More so, indeed; for women know what they want and go after it.

But members of the oldest male profession are constantly complaining of public ignorance, indifference, in the matters of building design and construction; gullibility with regard to incompetent advice and service; misunderstanding prejudice against the employment of trained architects. And yet, even louder than these well-nigh universal lugubriations, arise cries of horror when individual or group break through the shell of professional reserve in an attempt to inform the public of the truth about these things.

We have, and must have, a code of ethics. The foundation of such a code is not individual gain, but protection for the public; and it must be recognized that adequate protection requires not only ethical conduct of architects among themselves, but knowledge on the part of the public of the difference between genuine and false practitioners. This applies to other professions as well, and it is significant that, conservative as the medical profession has always been, it is now giving official publicity to hygienic and curative data, and contemplating further methods of information which would have shocked the physicians of the past generation.

While architecture does not have to contend with the multitudes of cults that hedge the profession of healing, it cannot evade its own obligations. The enormous production of poorly designed and constructed buildings can be attributed in no small degree to the apathy of the profession. Nowhere else can the public look for authoritative information; and the issue should not be confused by bringing in the personal equation. As in any other line of human endeavor, rewards will be commensurate with quality of service; the greater the rewards, the more efficient the service; the more extended the service, the better for the community.

* * *

ECONOMIC ASPECTS OF TRANSPORTATION

[Concluded from page 37]

Estuary and sunk into place. A generous estimate places the cost of construction on the tubes at $2 per cubic foot, and $60,000,000 is quoted for the complete job—a figure which includes construction costs on construction equipment, architects' and engineers' fees, financing, etc.

This plan would give the city three arteries of transbay transportation at the cost of a single bridge, equal to the traffic capacity of any one of the three tubes. Inasmuch as the several cities and counties about the bay, served by the system and having free access to it, would participate in the benefits, it would only be fair that they pay a share of construction costs, prorated on the basis of population. San Francisco's prorated share would be $7,000,000.

The foregoing discussion of plans, details and costs is interesting, practical, indispensable. But an analysis of the economic benefits and results that such a system would bring about is truly illuminating. The carrying capacity of each tube (8 lines of automobiles, 4 of rails) would take care of a huge daily tonnage of merchandise and thousands upon thousands of passengers, speedily and dependably. All of twenty years would pass before the capacity of the tubes would be heavily taxed. All traffic would move continuously in two directions throughout the day and night. There would be none of the holdups to which surface traffic is subject; no delays in crossing the bay, such as a system of suspension bridges would, from time to time throughout the day, entail. This is an all-important factor to consider in the tube running to the East Bay shore, where the need for ready access of passengers and freight is fast approaching a crisis.

The tube, serving the lower peninsula areas, which are backed by the central valley regions, would do much to solve the perplexing problem of the bottle-neck. Our highway, steam and street railway facilities throughout the lower peninsula are well-nigh complete, yet the complaint is universal that far too much time is lost in getting in and out of San Francisco for either business or pleasure. The twelve traffic line tube, free of the interruptions necessary to surface traffic, would reduce this problem to its absolute minimum.

Aside from these strictly utilitarian considerations, there are social and aesthetic factors of equal importance. We have seen how the Market street tunnel has resulted in the rapid development of beautiful tracts of individual homes, an asset which for many years San Francisco was quite without. The individual, because of rapid transportation, has been enabled to work in the city, yet have the joy and enrichment of a home in the restful, stimulating environment of a suburb. The city has gained architectural interest, beauty, variety; and the complexities that multiply when people live one on top of another have no doubt been mitigated and lessened.

To the north, east and southeast of San Francisco are great expanses of foothills and lovely valleys where thousands would and could seek year-round homes, if only rapid transportation were available. The proposed tube system would give ready access to these three areas and is the only kind of a system that would serve adequately and satisfactorily the home-maker with city business interests. Thus the creation of such a medium of transportation would give rise to further growth of outlying home districts. Dangerous congestion would be relieved in the city and both areas would have the space necessary for the development of an architecture, fitted to their specialized purposes and with the beauty and variety that contributes such a rich significance to the lives of those who create and live with it.

Lastly, the sweep of our glorious bay would be unbroken. There would be no obstructing bridges to mar the beauty of its vast openness. The traffic of the world, the ships from the seven seas, would move over its waters freely and without delays. Ourselves, and those who come after us, would always be able to look upon its whole broad expanse and know the great inspiration that comes from sheer virility of its unspoiled naturalness.

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NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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NEXT MEETING

Due to the vacation period, the next regular meeting of the Northern California Chapter, The American Institute of Architects, will not be held until September 20, 1927. Notice of this meeting will be sent to the members.

MAY MEETING

In place of the regular meeting scheduled for Tuesday evening, May 17, a dinner was held at the Hotel Mark Hopkins on the evening of Friday, May 20, 1927. The guests of honor for the evening were Messrs. Pierpont Davis, Robert D. Farquhar and Reginald D. Johnson, all of Los Angeles, acting as judges for the Honor Award in connection with our Exhibition held during the month of May at Golden Gate Park Museum. About fifty attended the dinner, including Senator Albert E. Boynton and Mr. Frank Carmody of the Industrial Association, who are cooperating with the Chapter in the Honor Awards. Mr. Sturges Carnes, Mr. J. I. Holder, Mr. Francis Watts and the members of his T-Square Trio were also guests of the evening.

Members present were: Harris Allen, G. F. Ashley, John Bakewell, Jr., Edward G. Bangs, Earle B. Bertz, Edw. G. Bolles, Morris Bruce, Will C. Corlett, Albert J. Evers, W. B. Farlow, Henry H. Gutterson, Wm. C. Hays, John Galen Howard, Lester Hurd, E. H. Hildebrand, R. W. Jeans, J. K. Masten, Chas. F. Masten, Chester H. Miller, Jas. H. Mitchell, G. B. McDougall, Ernest Norberg, T. L. Pflueger, Warren C. Perry, John Reid, Jr., Frederick H. Reimers, Albert Schroepfer, Chas. Peter Weeks, Ralph Wyckoff, L. M. Upton, W. R. Yelland.

MINUTES

The reading of the minutes of the previous meeting was dispensed with, since they had been regularly published.

Mr. John Reid, Jr., was in the chair as toastmaster.

During the course of the evening the Chapter had the privilege of hearing discourses by our distinguished guests from the South and by Mr. John Galen Howard, Senator Boynton of the Industrial Association, Mr. Harris Allen and others. Mr. Watts and his T-Square Trio put on a snappy charette, sparing none as they cheerfully mixed personal quips, architecture and music with all the well-known paraphernalia and atmosphere of the drafting room.

The party was judged a great success by the members present, the genial camaraderie of the occasion and the pleasures of meeting with our guests made new bonds of friendship within our midst as well as between the Northern and Southern Chapters.

* * *

Our Exhibition at Golden Gate Park Museum is dismantled and the exhibits are homeward bound. What a fine step forward this Exhibition was in scope, accessibility, attendance and in variety of exhibits! The initiation of an Honor Award, an activity in which this Chapter has lagged, will undoubtedly prove an incentive for improvement and set architectural standards for owners and builders, as well as for architects. It is the hope of the Chapter to make these awards periodically—perhaps yearly or biannually. As is natural, the start has been the greatest difficulty, and the Committee should have the thanks of all for their efforts. Although the awards were conveniently combined with the Exhibition in this instance, in the future they may be separate.

The Chapter should be advised of the assistance given by the Industrial Association to our Honor Award. Without their financial aid and cooperation it would have been difficult to make our beginning. We are indeed appreciative and grateful for the civic spirit which prompted their action.

While the Secretary is engaged in arduous literary effort, it might be well to disclose our splendid progress in membership—especially Institute members. In spite of losing a group of eight in the formation of the new Hawaii Chapter, we now have more members than ever before, and of the whole number over 70 per cent are Institute members.

ALBERT J. EVERS, *Secretary*.

* * *

REPORT OF HONOR AWARD JURY

[Concluded from page 10]

Multiple dwellings:

Apartment Group, Frederick H. Reimers, Owner; Frederick H. Reimers, Architect.

We wish to comment upon the above as a successful solution for an apartment house on a hillside site.

Mercantile buildings under five stories:

Tupper & Reed Music Store and Tea Room; W. R. Yelland, Architect.

Mercantile buildings over four stories:

The Telephone Building; J. R. Miller and T. L. Pflueger, Architects.

Pacific Gas and Electric Building; Bakewell & Brown, Architects.

Religious buildings:

Second Church of Christ, Scientist, Berkeley; Henry H. Gutterson, Architect.

Academic buildings:

California School of Fine Arts; Bakewell & Brown, Architects.

Hospitals, Detention Homes, etc.:

Relief Home, San Francisco; John Reid, Jr., Architect.

* * *

The Buttress Manufacturing Company of Los Angeles announces that production on their Wallboard has increased 100 per cent during the past year.

THE INSPECTOR

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COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME THREE | [SERIAL ISSUE OF THE INSPECTOR] | NUMBER SIX

STATE HOUSING LAW VETOED

Amendments to the California State Housing Act adopted by the Legislature were pocket vetoed by Governor C. C. Young, because, he said, Assembly Bill No. 829 was found defective. At the last moment the entire effort proved futile apparently because reasonable precaution had not been exercised in the compilation of the measure.

THE INSPECTOR repeatedly has emphasized the need and importance of carefully considering the writing and compiling of building regulations, because, after all, building, housing and plumbing codes are laws, not mere specifications, and should not be amateurish experiments.

Apart from reasons made public for vetoing the State bill, some of its provisions were the subject of considerable discussion exemplified by opposition by builders, realtors, property and building owners. Opposition, however, seems to have crystallized after the measure had been passed by both Houses of the Legislature.

Some of the opposition engendered by the bill no doubt could have been ironed out harmoniously if it had been handled in a way consistent with the original plan followed in 1916, when all concerned, including the architectural profession, were given ample opportunity to participate in the discussion and writing of that comprehensive measure, which is known as the State Housing Act of California. It has stood the test of time and successfully weathered all attacks in court.

Governor Young says that much better legislation can be achieved and conflicting elements reconciled if these matters would not be put off until the hurry of a legislative session. He further offers the suggestion to those interested that it would be well to begin soon to work out a new bill.

Governor Young's letter, printed here, is self-explanatory:

"Mr. Mark C. Cohn, 461 Market St., San Francisco, Calif.

"Dear Mr. Cohn:

"At a hearing which was called to consider Assembly Bill Number 829 it developed that there was a fatal discrepancy between the body of the bill and its title. If I am not mistaken, three sections were incorporated which were not mentioned in the title at all, and, inasmuch as these sections were very vital ones as far as the measure is concerned, the proponents of the bill at once agreed that it would be useless to do anything concerning it.

"I have made the suggestion to those interested in this measure, both to contractors and to the Immigration and Housing Commission, that it would be well to commence working out a new bill in the immediate future. Much better legislation can be achieved and conflicting elements could be reconciled if these matters would not be put off until the hurry of a legislative session.

"As to this particular bill, however, under the circumstances, I should say that there is no possibility of its becoming a law.

"Yours very sincerely,

"C. C. YOUNG, *Governor.*"

PLASTERERS' LICENSING LAW ILLEGAL

An ordinance requiring plasterers to pay a license fee of $75 a year and to file bond in the sum of $5,000 has been characterized by District Judge Frank M. Noye in Minneapolis as "unreasonable, oppressive, burdensome, confiscatory," and he points out that it "imposes an unlawful limitation, interference and restriction upon the right to follow a lawful, useful and harmless business," according to a published report on this case.

This court decision is of unusual importance and will perhaps be carried on appeal to the Supreme Court. THE INSPECTOR has on different occasions suggested careful consideration of the principle involved in this kind of legislation. Not because there aren't times when legislation of this sort will serve a beneficial purpose, but because, first, care must be exercised in the preparation of this type of legislation, and, secondly, the need for it should be established beyond question.

The question involved in the Minneapolis case briefly is that a plasterer applied to the building inspector for a permit. His application was refused on the ground that issuance of such permits to plasterers not licensed in Minneapolis is forbidden by ordinance. And the case was carried to court on the contention that a license fee of $75 a year is excessive, unreasonable, burdensome, entirely unconstitutional and void. That it discriminates unfairly in favor of individuals living and maintaining a place of business, or both, outside of the corporate limits of the city.

Judge Noye's decision as reported held that the ordinance discriminates unfairly and unreasonably between citizens of different portions of Minnesota and between citizens of different portions of the United States, and unlawfully and unreasonably discriminates against persons residing outside of the city of Minneapolis and outside of the State of Minnesota.

* * *

SAN DIEGO SEEKS LARGER FIRE ZONE

THE INSPECTOR commends public officials in San Diego for their effort to increase the fire districts in that growing city. Through its editorial columns this magazine has consistently urged the enactment of legislation to provide fire protection barriers in different cities where a great majority of the construction is of frame. Except in congested mercantile districts and the central business areas of cities, it is not always necessary to set aside large portions of cities wherein only buildings of masonry may be built. The plan of fire zoning in Los Angeles is not only a wise one but it is feasible and adaptable to almost any city. And it is a plan that immediately commends public approbation.

Practically every main artery following the principal public thoroughfares in Los Angeles is a fire district. In this manner the city is cut up in checkerboard fashion with fire districts that make for fire barriers against conflagration. It has invited public support, which, after all, is essential to be effective.

THE INSPECTOR

A PEEP AT THE BUILDING CODE OF THE FUTURE

Will Revolutionize Present Practice

[BY MARK C. COHN]
Expert Consultant on Housing and Building Regulations

(This is the twenty-fourth of a series of articles on building codes.)

"YOU are welcome to use the schoolhouse to debate all proper questions in, but such things as railroads and telegraphs are impossible and rank infidelity. There is nothing in the word of God about them. If God had designed that His intelligent creatures should travel at the frightful speed of 15 miles an hour by steam, He would have clearly foretold it by His holy prophets. It is the device of Satan to lead immortal souls down to Hell."

The foregoing is an excerpt from an official document issued by a schoolboard in an Eastern city about a century ago. It was written in response to a petition for permission to use school property as the setting for a debate on a popular question of the day.

Today flying through the air like birds at 100 or more miles an hour scarcely attracts attention. Trains traveling a mile a minute or more have lost their thrill. Radio waves traveling at indescribable speed is a modern miracle that is accepted as a matter of fact. Recently there was inaugurated a regular service to carry on conversation between San Francisco and London—across the continent and the Atlantic Ocean—by means of ground wires and radio. And on Washington's Birthday the memorable address of President Coolidge before Congress in Washington was broadcast the length and breadth of this country. This signal achievement through a hook-up of 43 radio broadcast stations brought the words of the President into every home that had a receiving set as clearly and audibly as though the listener stood beside the President. Television is already a fact and soon will be in use commercially.

WHAT WOULD THEY SAY?

One wonders what the wise members of that old schoolboard would say if they were to return to earth and share present-day achievements, unheard of only a few years ago.

Not unlike the schoolboard, many persons are prone to think their effort is the ultimate of achievement and fail to appreciate they are mere infinitesimal atoms in the great universe.

With a peep into the future, one may visualize how building codes will be written a few years hence, using present experience as a basis of supposition.

Primarily a building code should not be concerned with the specific narrow-minded viewpoint of how many bricks should go into a wall, arbitrarily fixed wall thicknesses, pounds of steel used and the numerous other requirements ordinarily set out as commandments in building regulations.

A building code should be designed as a means to an end. After all, that is what a set of municipal building regulations is for: Laws presumed to insure public safety.

It is not unreasonable to predict that the building codes of the future will specify only the ultimate results expected to be attained, leaving to the ingenuity of architects, engineers and builders the details of devising methods of accomplishing desired results.

The conventional custom of writing a building code is to specify that the wall shall not be less than a fixed thickness, assembled in a given manner with only the kind or kinds of materials set out in the law. There is no intelligent explanation of what it is all about. One builder's guess is as good as another. And there are a lot of guesses. Why this or that particular material mentioned shall be used, why other materials may not be used and how the whole thing is arrived at are seemingly an unexplainable puzzle. Many plausible theories and ideas are advanced.

The code of the future will be better understood, for perhaps it will require that the walls shall be built of a thickness capable of sustaining safely the live and dead loads transmitted thereto (*loads arrived at by actual tests*), with a given factor of safety (*determined by authentic practical research data*), with materials (*the finished assembly*) capable of resisting for a given number of hours a given degree of fire and heat (*the number of hours and the degrees of fire and heat determined scientifically on the basis of serving a definite necessary purpose*) immune to disintegration from the ravages of the elements that would affect the integrity of the finished wall assembly.

Space does not permit of a detailed outline, but the foregoing does show that it is possible to fix the basis for a law with a tangible objective for each requirement—a definite objective that may be understood by everyone. Witness the ease with which heated argument can be precipitated anywhere with regard to stresses developed by earthquake. And note the diversity of opinion. Eventually this, too, will be taken care of in a practical way.

HERE ARE ADVANTAGES

The advantages would be that every building material could find its use in the construction of building just as water finds its own level. No mention would be made of brick, concrete, cement, tile, lumber, mortar or any other building material. Any one or all of the different kinds of materials might be used, provided the integrity of the finished assembly or wall construction fulfilled understandable fixed requirements therefor. And the requirements, too, would have a fixed basis of fact.

Architects and engineers would be free to choose their materials, methods of assembly, ingredients and structural elements to be used in their specified construction.

It would put a premium on knowledge, ability, training and experience. It would remove the premium on ignorance and guesswork. It would do away with the mystery that envelops some of the present-day requirements. It would provide an incentive and encourage the development of new materials, open markets for a greater use of some commonly used products which are curtailed as to potential use by arbitrary prohibitions.

It is not too visionary to look forward to the time when the so-called fireproof office building will be described in ordinances as one wherein the floors and roofs shall be

THE INSPECTOR

constructed to resist fire of a given intensity for a fixed number of hours. This resistance to remain effective when water is applied thereto, under fire and loaded conditions and otherwise. Floors to sustain given live loads of so many pounds per square foot. The live loads to be arrived at by practical scientific research and tests rather than the many guesses now made. The requirements for walls and partitions, including the protection of openings, not unlike the requirements for floors plus requirements for other purposes for which they are to serve normally and under anticipated extraordinary conditions.

TAXES IMAGINATION

It would be folly to attempt to anticipate innumerable details that will be worked out eventually and satisfactorily. Here it is intended only to convey an idea that is not altogether fanciful.

Even under the commonly used ordinances of today, in the case of skyscraper construction perhaps greater dependence is put on the structural steel frame than on other structural elements.

Yet even now the use of structural steel is in the main governed by given allowable stresses or values. In effect, ordinances provide that live, dead and wind loads shall be transmitted to foundations and footings and otherwise taken care of by means of a structural framework. In other words, the allowable stresses for structural steel, rivets, bolts, etc., are fixed in the ordinance. The sizes of the structural members and the placing of them in particular positions are not governed by fixed requirements in the ordinance but by the design of the structure and regulated by given allowable stresses. Mathematical mechanics and engineering technique are applied to the design of the framework.

Why not the same principle for other building materials and the assembly of products that enter into the construction of buildings?

WIDE APPLICATION

Such recognition given to the value of steel in a measure applies to other building materials. Automatic sprinkler heads, fire doors and shutters, in a very few cases assembly or modes of construction are recognized as approved because they are presumed to have passed favorably scientific tests conducted under rigid supervisions of authorities qualified to carry on such investigation.

If a national or local board is competent to say when a fire-shutter shall be "approved" for use in an opening through the exterior wall of a building, why shouldn't that board or another committee be equally competent to pass on the integrity of the wall assembly that goes around the opening and to which is fastened the fire-shutter?

Therefore, the more study given to this subject the nearer we find ourselves to the building code of the future. However, the writing of a scientific building code is a long way ahead of the present, and the distance will be lessened only in direct proportion to the effort that comes from within the building industry.

A long time has elapsed since the schoolboard quoted at the beginning of this article said that a railroad train "traveling at the frightful speed of 15 miles an hour was a device of Satan to lead immortal souls down to Hell," and the perfection of radio reception.

On the whole, the world seems to move much faster now, and who can say but that the business of building may become revolutionized within a short time? This industry has been functioning without many notable progressive changes for a long, long period.

Only recently the writer was good-naturedly criticized for his activities in sponsoring uniform building code practices of a modern nature. The critic urged that he leave well enough alone; that things had been done in the same old way for ever so many years—why disturb them?

Perhaps this critic is right, but the writer puts it up to the live, progressive generation now sitting on the throne with vision to meet the problems and needs of tomorrow.

When the time arrives for a scientific building code of the future to be prepared, each element in the great building industry will have some comprehensive detailed specification of manufacture, use and assembly of its products. Practically all of the innumerable details of assembly and erection now set out in building ordinances, and a lot of important ones not included in building codes, will of necessity appear in specifications of manufacture, fabrication and erection. Manufacturers must know every possible defect in products in order to cure them; and they will appreciate every virtue of their products. The foremost objective will be to improve output. Competitive effort will be on a basis of quality. It is not too soon to begin now. Advantages to be had now from such an effort will promote better building conditions sooner than expected.

* * *

SAN FRANCISCO CHURCH AND HOTEL

"The world do move"—San Francisco is promised a 23-story combination church and hotel. San Franciscans will look back to ye olden times when it was just about essential to the success of a hotel venture to have an elaborate buffet with a supply of rare vintages.

* * *

At the building officials' group meeting held in Los Angeles last month, the uniform building code was the subject of discussion and revision.

* * *

Newport Beach, California, is reported to have before its board of trustees a stringent fire and building ordinance that would practically forbid the construction of wooden buildings except for dwellings.

* * *

Ordinances to license and bond contractors in the cities of Ventura, Oxnard, Santa Paula and Fillmore are reported to be sponsored by the Ventura County Chapter, Associated General Contractors of America.

* * *

The principle of zoning laws again has been upheld by the United States Supreme Court in two cases originating in Los Angeles and the town of Euclid, a suburb of Cleveland, Ohio.

* * *

Mt. Vernon, Washington, is scheduled to adopt a new building code, which is reported to have the support of the Washington Fire Underwriters' Rating Bureau.

* * *

Monterey, California, has amended its building code to regulate the construction of buildings of clay tile and other hollow building units.

* * *

The May meeting of the San Francisco Society of Engineers was addressed by members of its public-speaking class and entertained by its own orchestra of members.

* * *

San Francisco has fixed a limit of 40 feet for the height of buildings in the zone known as the Marina District.

THE INSPECTOR

APARTMENT LIVING GROWING

Figures compiled by the Department of Labor in 294 cities show that in 1926 housing accommodations were provided for 480,773 families. It is asserted that for the first time the figures show clearly the nation favors the so-called "cave dwellings" because 45.4 per cent of all the families provided with new dwellings during 1926 went to live in apartment houses.

Dwellings designed for one family amounted to only 40.7 per cent of all the new housing facilities, and 13.9 per cent of the families went to live in duplex or two-family dwellings.

Figures listed for some California cities show that for each 10,000 of population there were provided homes as follows:

In Los Angeles, 347.1; San Diego, 339.5; Berkeley, 211.5; Oakland, 173.1; Sacramento, 163.2; San Jose, 154.5; San Francisco, 150.6; Pasadena, 143.7; Long Beach, 100.1; Alameda, 99.4; Stockton, 68.5; Fresno, 29.7.

* * *

George A. Downing, building inspector of Monterey Park, California, has recommended to the board of trustees a change in the building ordinance to reduce the thickness of masonry walls for the smaller type of building.

SAN FRANCISCO DEBATES SHINGLE LAW

The question of whether the fire retardent roof districts in San Francisco shall be extended to include a large portion of the entire city has been the subject of much discussion during several meetings of the Board of Supervisors.

Fire Chief Thomas R. Murphy, supported by the Board of Fire Wardens, composed of battalion chiefs, and the Fire Underwriters' Bureau, argues for the proposed law. Lumber and wooden shingle interests, with the support of some builders, apparently feel the ordinance would discriminate against wooden frame construction.

A proposed change in the law to decrease allowable repairs on existing wooden shingle roofs from 40 to 20 per cent in any one year has invited opposition by building owners whose houses now have wooden shingle roofs.

* * *

HOW MANY INSPECTORS?

Inglewood, California, has before its city council a recommendation to lessen the burdens of the building inspector by creating two new offices of plumbing and electrical inspection. In this manner three officials would perform duties which are now carried on by the office of building inspector.



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CLUMPS CORNERS, ESSEX. A SERIES OF OLD ENGLISH VIEWS

A little roadside cottage in Essex, containing many suggestions in design applicable to American construction. The roof would be more pleasing if the old form of "bonnet tile" were used in place of the unsightly modern ridge roll. Note that a special valley tile has not been used, the regular roof tile being laid in close and the valley being laid in lead or copper.

Publication of photographs of the varied types of the minor English domestic architecture in this exclusive serial is made possible by courtesy of the Los Angeles Pressed Brick Company, from data collected at first hand in Europe.



Residence of J. A. Dunker, Palo Alto, California — *Birge M. Clark, Architect*

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THE INSPECTOR

Ask THE INSPECTOR

Under this heading are published questions and answers dealing with building problems. Herewith are published a number of queries asked of The Inspector *and the answers. Pop the question. Your name will be omitted if you wish.*

Q.—Several inquiries relating to amendments to the State Housing Act included in a bill passed by the California Legislature have been received.

A.—All those who have submitted questions on this subject are referred to article in this issue wherein it is explained that the Governor refused to sign Assembly Bill No. 829, which was the only measure passed, amending the provisions of the California State Housing Act.

The Governor found fatal discrepancies in the bill, and with his refusal to sign it, it automatically becomes vetoed. Therefore, the State Housing Act, as passed in 1923 and amended two years ago, remains intact. No further amendments to this State act can be considered until the Legislature again is convened in 1929.

Q.—Am I correct in assuming that the size of inner courts for an eight-story hotel proposed to be built near a California beach resort but outside of the town limits is the same as that required for a tenement apartment house?

A.—A hotel of 8 or more stories in height requires a minimum size inner court of 16 feet in width by 22 feet in length. An apartment house of the same height would require an inner court with least dimension of 24 feet and to contain an area of 840 square feet. In either case, if the inner court is bounded by a lot line for its entire length, the hotel court would have to be 10 feet wide by at least 14 feet in length, while in an apartment house it would have to be at least 18 feet in width and have an area of not less than 630 square feet.

Q.—What is license fee for masons, roofers, plasterers under the new ordinances in Oakland, and what is the amount of the different bonds required to be posted?

A.—Ordinance No. 3867, New Series, in Oakland, provides an annual license tax of $100 for masons. The license tax for plasterers is the same, and roofers are required to pay a license tax of $50 a year. The same ordinance requires bonds of $1,000 for a mason or plasterer and a $500 bond for a roofer. Permits for the work on each job are required in addition to the license fee.

Q.—Two public officials ask whether a rear yard is required for dwelling houses by the California Housing Law.

A.—This same question has been answered in previous issues. A rear yard for dwellings is not mandatory, but it is required in the event that the required windows from living and sleeping rooms are not so located that they open onto other legal unoccupied spaces.

* * *

The National Board of Fire Underwriters recently issued the third edition of revised standard ordinance for chimney construction. Copies of the ordinance are available at the office of the National Board of Fire Underwriters, 85 St. John street, New York.

* * *

Hillsborough, California, now has a building code that requires building permits before beginning construction of any building.

* * *

Architects in Pasadena are reported to have begun a movement to form an architectural club.

Tell THE INSPECTOR

This column is dedicated to kicks and comments. Names omitted on request. Right is reserved to publish or reject any complaint received. Give name and address in evidence of good faith. This department is open for constructive criticisms.

ANOTHER HOUSING LAW KILLED

Assembly Bill No. 406, designed to amend the California State Housing Act to allow living, sleeping and cooking in the same room, heard its deathknell in the Senate Committee on Public Health and Quarantine. This bill passed the California Assembly, but apparently couldn't overcome the quarantine which smothered it in the Senate committee.

* * *

RALPH HOMANN HEADS BUILDERS

Elected for the second term as president of the Los Angeles Builders' Exchange, Ralph Homann, who is also president of the Los Angeles Commission of Building and Safety, accepted the office and honors conferred on him by the members of that body. Mr. Homann likewise is secretary of the Southern California Chapter, Associated General Contractors of America.

* * *

BAKERSFIELD TO ADOPT BUILDING CODE

Probable hastening of the adoption of a new building code in Bakersfield is foreseen in a critical survey of fire hazards made in that city by the National Board of Fire Underwriters. R. H. Hubbard, city building inspector, is reported to have denied definitely the assertion attributed to the Underwriters that special permits have been granted for inferiorly constructed buildings in the fire districts.

* * *

WAR VETERANS' INSURANCE

July 2, 1927, is the dead line for veterans disabled in the World War to take advantage of war-time insurance provided by the Government. The United States Veterans' Bureau is doing all possible to get this message to veterans so they will not lose their rights. All veterans are requested to get in touch with the nearest office of the Veterans' Bureau before July 2. The San Francisco regional office is at 814 Mission street.

* * *

L. A. COUNTY LICENSES SEWER CONTRACTORS

An ordinance passed by the Board of Supervisors of Los Angeles County requires persons, firms and corporations laying sewers on private premises in sanitation districts to be registered with the county surveyor, pay license of $30 a year and post bond in the sum of $1,000 to protect any person who may suffer damage by reason of violation of the provisions of the ordinance.

* * *

Recent applicants granted certificates to practice architecture in California are: Milton M. Friedman and William Vincent Kernan of Los Angeles, and Laurence B. Clapp of Santa Barbara. The Southern District Division of the State Board of Architecture granted these certificates.

* * *

Violation of building restrictions set out in a deed is not a ground for refusing a building permit, is the gist of a decision of the Supreme Court of New Jersey.



St. Paul's Episcopal Church, Burlingame, Calif. Wm. C. F. Gillam, *Architect.*

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INTERIOR DECORATING
[Concluded from page 39]

or the makeshift. Design, conceived for its individual artistry and in the correct relation to the several other factors of the room, is essential. An understanding of the nature and applications of paint to secure various effects of color and texture, is equally essential. Such a work, in a word, is one of final, perfect details, and being that, it admits of no haphazard methods. But the student of its possibilities finds in painted design a medium that is a ready servant for the expression of varied moods of creativeness and imagination.

* * *

Announcement is made of the consolidation of the Pacific Portland Cement Company, Consolidated, and the Old Mission Portland Cement Company into a new corporation, with a capital of $30,000,000, to be known as Pacific Portland Cement Company.

The new company will operate the following plants:

Cement Plants: Redwood City, San Mateo Co., California; San Juan Bautista, San Benito Co., California; Cement, Solano Co., California; with a daily capacity of 50,000 sacks.

Plaster Plants: Plaster City, Imperial Co., California; Gerlach, Washoe Co., Nevada; with a daily capacity of 16,000 sacks.

The rigid quality standards maintained for so many years by the brands Golden Gate and Old Mission Cement and Empire and Reno Plaster will be faithfully adhered to. The combined laboratory facilities of all the plants under one management not only insures uniform and exacting manufacturing control but also provides unequaled facilities for research and development of special products not otherwise found on the Pacific Coast.

Orders from customers of the two companies will be taken care of from the consolidated offices on the eighth floor of the Pacific Building. Telephone Garfield 4100.

Golden Gate, Old Mission, Empire and Reno patrons are assured that their individual requirements will receive the same intimate, painstaking care as in the past and have the resources of the largest cement and plaster manufacturers on the Pacific Coast at their command. We sincerely hope that you will continue to favor the new company with the splendid cooperation you have shown to the individual companies in the past.

* * *

The West Coast Lumber Trade Extension Bureau offers some very useful information concerning West Coast woods in the following booklets and folders:

Durable Douglas Fir; Comparison of Douglas Fir and Southern Pine; Douglas Fir for Sash and Frames; Unique and Beautiful Paneling of Sand Blasted Douglas Fir.

Copies of any or all of these booklets will be supplied upon request by the Bureau's office, 562 White-Henry Stuart Building, Seattle, Washington.

* * *

The Donley Book of Successful Fireplaces, Fifth Edition, has just been published by the Donley Brothers Company, Cleveland. The new edition carries 44 pages and treats upon the fireplace in relation to its history, common errors in building and detailed plans of correct construction. May be secured from the Donley Brothers Company, 13900 Miles avenue, Cleveland, Ohio, complimentary to architects.

* * *

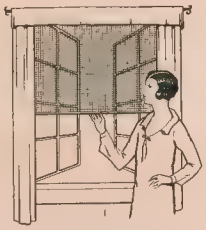
Headquarters of the Oak Flooring Bureau are now located at 1234 Builders Building, Chicago.

Bel Air Home of Gene Stratton Porter
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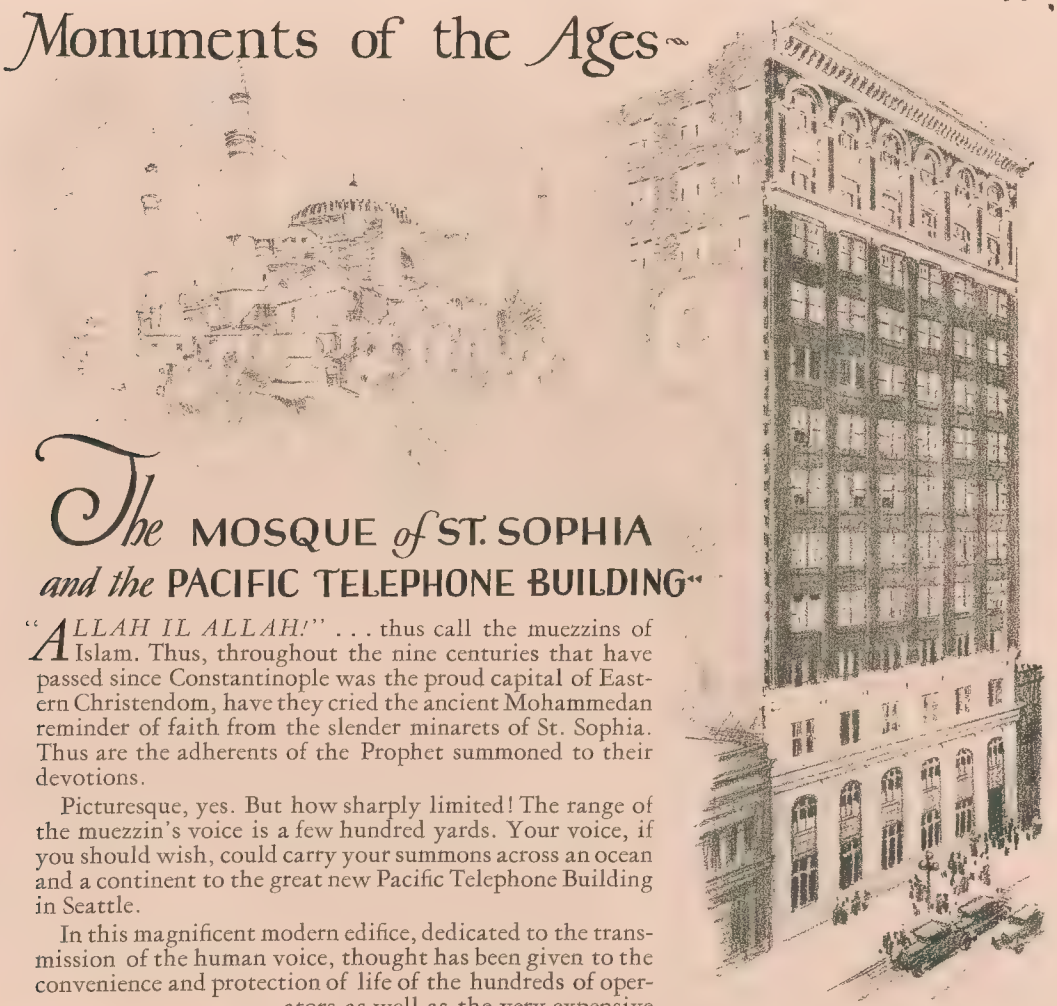
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Monuments of the Ages



The MOSQUE of ST. SOPHIA and the PACIFIC TELEPHONE BUILDING

"*ALLAH IL ALLAH!*" . . . thus call the muezzins of Islam. Thus, throughout the nine centuries that have passed since Constantinople was the proud capital of Eastern Christendom, have they cried the ancient Mohammedan reminder of faith from the slender minarets of St. Sophia. Thus are the adherents of the Prophet summoned to their devotions.

Picturesque, yes. But how sharply limited! The range of the muezzin's voice is a few hundred yards. Your voice, if you should wish, could carry your summons across an ocean and a continent to the great new Pacific Telephone Building in Seattle.

In this magnificent modern edifice, dedicated to the transmission of the human voice, thought has been given to the convenience and protection of life of the hundreds of operators as well as the very expensive apparatus here assembled. Every elevator opening is protected by complete Dahlstrom inclosures. In fact, all metal doors and corridor lights are Dahlstrom.

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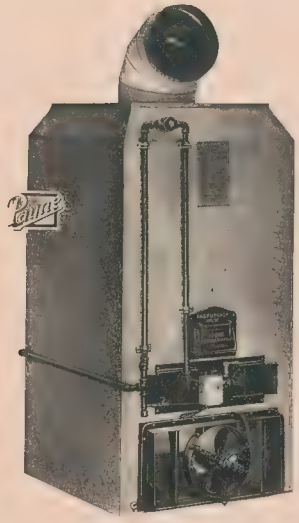
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WEST COAST WOODS COMPETITION

Following are questions submitted by contestants in the West Coast Woods Architectural Competition, together with the answers by J. Lister Holmes, the professional adviser:

Question: I have an idea for a home and garage of wood which I believe will have a direct effect on forest conservation and utilization as well as making for economy in construction. If I plan this structure so as to make the best use of the material from this standpoint, will any credit for this be given me by the judges?

Answer: This competition does not contemplate bringing out ideas or practices calculated to conserve wood or to reduce the cost of building. One of the particular objects of the competition is to develop uses of West Coast woods (Douglas fir, West Coast hemlock, Western red cedar and Sitka spruce) that could be duplicated only with great difficulty, if at all, by the woods of other regions. For this reason the committee in drafting the competition program did not place a cost limit on the structure to be built from the designs. Contestants may go as far as they wish in developing new and striking ideas and uses of West Coast woods, without giving any consideration to the cost of construction or of the finished residence.

Question: What is meant by the phrase "immediate site of 12,000 square feet" in the program of competition?

Answer: The property upon which the house is placed is limited to 12,000 square feet, but it may be any shape.

Question: Where may samples of the different West Coast woods be procured?

Answer: From local retail lumber dealers or from manufacturers of West Coast woods.

Question: Is there any wide variance in the color of the different West Coast woods? Is this marked enough to be differentiated when weathered?

Answer: The natural colors of the woods included in the competition and the changes that occur in weathering are as follows:

Douglas fir—Young rapid growth, "red fir" usually is of a light, orange-red color when green, assuming a darker reddish-brown hue as it ages. When exposed, it weathers to a soft, neutral reddish-gray. Old growth, "yellow fir," is a light ocher, faintly tinted with orange; as it ages it darkens to a soft, light, burnt umber. Exposed to the weather it passes through the same color phases as "red fir," but the final color is a much lighter, soft, reddish-gray.

West Coast hemlock—Is almost a light straw color when cut; as it ages it acquires a clear, light ocher tint, tinged with reddish brown, darkening very slightly and becoming more mellow with a hint of sienna. Exposed to the weather it gradually assumes a light sienna-gray color.

Sitka spruce—Freshly sawn is a clear, light silvery brown, almost white, with a faint tinge of clear red, the color deepening slightly as it ages. Exposed to the weather it remains a rather light silvery gray with a mellowing tint of burnt umber.

Western red cedar—When sawed from the log is a clear reddish brown. Exposed to light in interior work it gradually deepens in tone, becoming more distinctly brown. When exposed to the weather it acquires a rather deep, gray-brown color.

Question: Is there any preference for a two-story house?

Answer: This is optional.

Question: Would novel features for the garden have weight if planned in accordance with the spirit of this competition?

Answer: I believe the Jury would give them proper consideration.

Question: Will you consider little scale models on the

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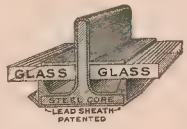
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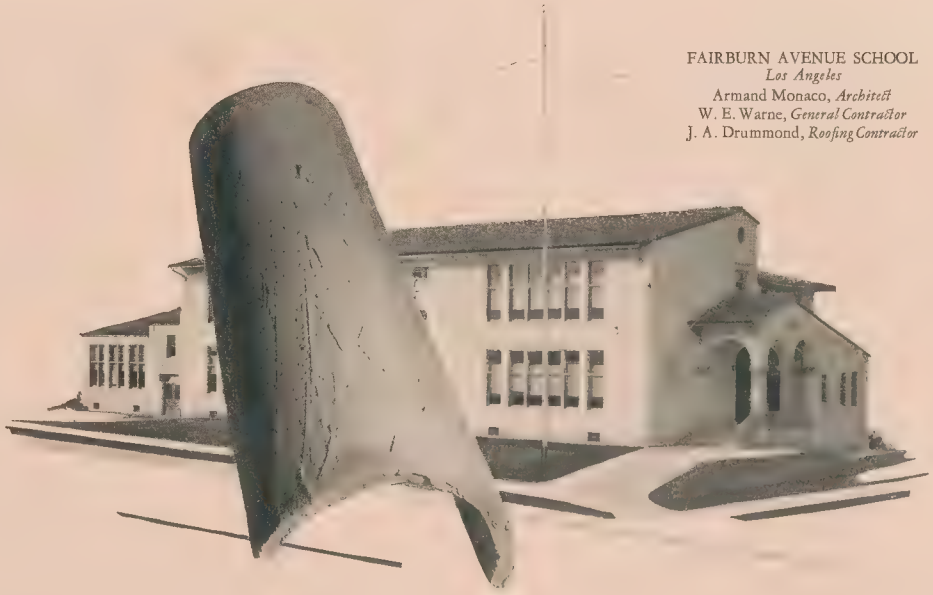
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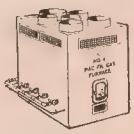
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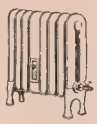

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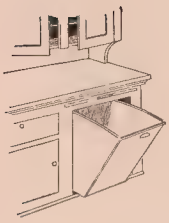
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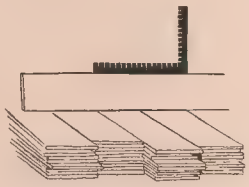
SITKA SPRUCE grows in the Douglas Fir forests of the Pacific Northwest. It is a large tree, sometimes reaching a height of 180 feet and a diameter of 12 feet. The wood is decidedly uniform in quality, having great toughness and strength combined with lightness. The grain of Sitka Spruce is smooth, the fibres are long, and the wood contains no resin—thus it is easy to work and takes finishes readily.



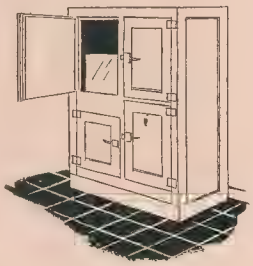
Sitka Spruce is much used for bevel siding and for exterior trim, because of its great percentage of heartwood, its resistance to warping and its ability to take and hold paint. An average shipment of Sitka Spruce finish will contain 95% heartwood.



Sitka Spruce is a superior wood for interior trim, because it is of even grain and texture, is easy to work and because few, if any, other woods can give such a glass-like enamel finish.



Being odorless, and tasteless, this West Coast wood is ideal for kitchen cabinets, cupboards, flour and sugar bins, coolers, refrigerators and other compartments where food is kept.



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same basis as drawings, providing they are flat elevations of the inside and outside of the wall?

Answer: The result would be elevations rendered in a medium not called for in the program and therefore will not be accepted.

Question: Should these houses be designed for any particular climate or locality?

Answer: This is optional with the competitor.

Question: Will color receive much consideration?

Answer: Rendering is merely the vehicle for an idea and, although it will be given consideration, it will not rate in proportion to the idea.

Question: The program calls for the use of pencil only on the sheet bearing the perspective and plans. Could not these drawings be made in ink?

Answer: All requirements of the program in this regard are mandatory.

* * *

FEDERAL BUILDING PROGRAM LACKS ARCHITECTS AND ENGINEERS

The United States Civil Service Commission states that it has not received enough applications for positions of architects and engineers to meet the needs of the Supervising Architect in connection with the $165,000,000 public buildings program recently authorized by Congress.

Examinations are open for assistant architects, associate architects, assistant structural engineers and assistant architectural engineers. Entrance salaries range from $2,400 to $3,000 a year. Higher-salaried positions are filled through promotion. Applications for the positions named will be received by the Commission until June 30.

The Supervising Architect's Office reports considerable progress in the execution of the authorized program. A number of buildings in various parts of the country are under construction and plans are being made for others.

Of the $165,000,000 authorized, $50,000,000 is to be spent in Washington, District of Columbia, for much-needed buildings. It is expected that the next Congress will authorize the purchase of the entire triangle between Pennsylvania avenue and the Mall, approximately a mile in length, for the erection of public buildings along the south side of Pennsylvania avenue from the Capitol to the Treasury. The consummation of this plan will make Pennsylvania avenue a grand boulevard, as it should be. Now it is a distinct disappointment to those who visit the national capital for the first time.

* * *

BOOK NOTES

Worship in Wood, by Thomas M. Boyd.

While this handsomely printed and illustrated volume was produced with special reference to church furniture, it presents a decidedly interesting résumé of the history of houses of worship, from the times of primitive man, through the pantheistic ages, the temples and cathedrals, the quaint meeting houses of early American history, to our modern conglomerate era with its more comfortable fittings.

Worship in Wood. By Thomas M. Boyd. American Seating Co., Chicago. $8.00.

* * *

Harvey Wiley Corbett, of the architectural firm of Helmle and Corbett, New York City, has accepted an invitation from President Thomas S. Baker to deliver the Commencement oration at the Carnegie Institute of Technology this year, according to an announcement. Mr. Corbett is a graduate of the University of California and the Ecole des Beaux Arts in Paris. He is lecturer in architecture at Columbia, a member of the advisory board of the school of Architecture at Princeton, and a member of the Fine Arts Commission of the State of New York.



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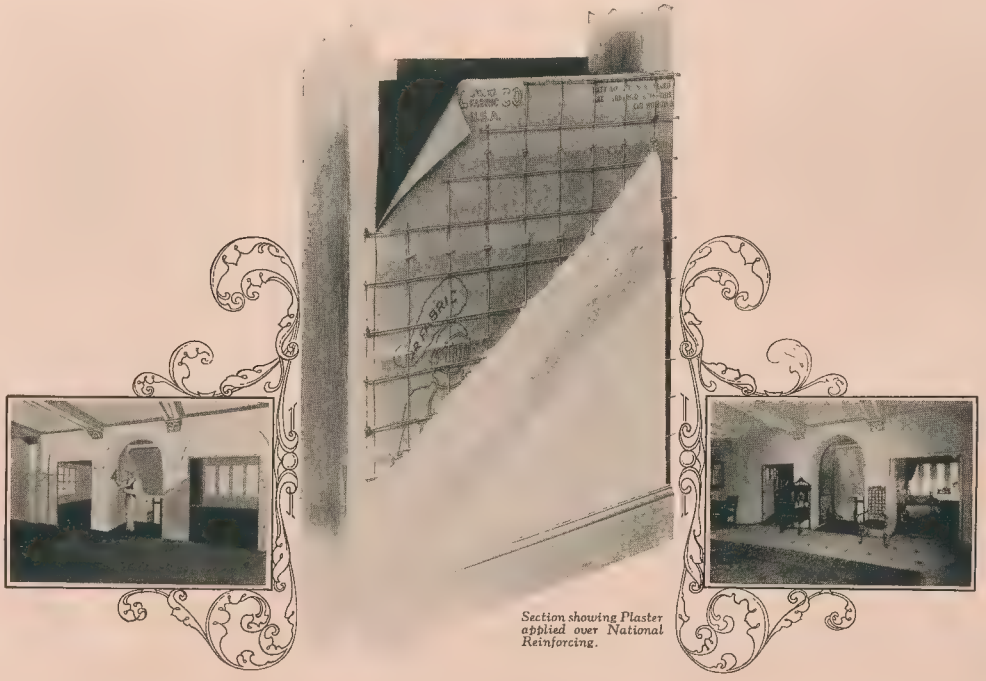
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Section showing Plaster applied over National Reinforcing.

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